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ON THE ROAD TO VENICE

BEPPE CIARDI

SOME ITALIAN PAINTERS OF TODAY

BY HELEN GERARD

THE ITALIAN paintings shown at the last International Exhibition of the Carnegie Institute at Pittsburgh, are the work of twelve men and one woman, unquestionably representative, yet selected out of so many that one wonders if any other country of relative size has—I was going to say—such a passionately prolific output as that of Italy? What a high percentage of the population must be artists to maintain not only the major part of two great internationals every year—the old one at Venice, the new one at Rome—besides all the overlapping national annual, biennial, triennial, quadrennial exhibitions, with their big prizes and their increasingly severe con-

ditions, and an uncountable number of strictly regional (not national), local, occasional and one-man shows!

"Too many," the Italians often say; but that is not our affair. It is a part of our appreciation of the Pittsburgh exhibitors to understand the forces from which they were drawn, and that entails knowing something of the incentive afforded them, by the Government, by city authorities and otherwise, with such abundance and diversity of all of the opportunities which prize competition and exhibition mean. It is also important to understand what the Italians call the regional association and influence, and why so much of the best work is first

shown and often receives its highest awards at what superficial observers from another country might be tempted to consider merely local shows. In the first place, it must be remembered that the magnificent inheritance of Italian art was created by intensive cultivation in local centres—a thought that must bear fruit with us if ever we are to achieve such a thing as American art. Each of those centres still has the tradition of attainments in which it never was surpassed by other centres, and each still has at heart the interpretation of its own scenery, its personal character, its peculiar life, this last a notable feature of all modern Italian painting, and which Mr. Cortissoz has lately pointed out is lamentably lacking in the work of our own artists. How natural it is that those ancient centres should not forget the pride of earlier days, although under United Italy they have become but provincial cities, and their academies are, necessarily, nationalized. It is right to remember that they were capitals of independent realms and republics which for centuries maintained their own particular artistic prestige before the world. All having suffered from the common decadence, largely due to the centralization at Rome during the Age of Pomp, each has taken upon itself its own share in the reawakening, *il risorgimento*. Perhaps there are almost a score of such radiant centres, groups of men and a few women skilled in technique and strong in temperamental expression, who, without being in any sense narrow or localized in their art, feel the spirit of the region of their birth or adoption, and in their work contribute to the revival of the old glory. They realize, too, that they are making good the martyrdom of the preceding generation of those pioneer painters from the real men who left behind them work which was often less admirable in artistic value than in its powerful influence toward reawakening the art of a heavily sleeping country.

The exhibitors at Pittsburgh this year represent but four of these groups which are, beginning at Rome and going northeast, then northwest:

Of the region of the Lazio: two, Antonio Mancini and Giulio Aristide Sartorio, both Romans by birth and residence. Of the Three Venetias, five, all living in the city of Venice: Francesco Sartorelli, born at Cor-



MADONNA

ANTONIO MANCINI

INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE

nuda, Treviso; Ettore Tito, born at Castellamare di Stabia on the Bay of Naples, but who went to Venice in childhood; Italo Brass, native of Gorizia in the Venetia Julia, settled in Venice as a young man; Beppe and Emma Ciardi, born and bred in

the city; Alessandro Pomi, born at Mestre across the Lagoon, living at Venice. Of Lombardia, three, all living at Milan: Giuseppe Carozzi, Milanese born; Carlo Cazzaniga, and Pietro Gaudenzi.

The two Piedmontese, established at Turin, are: Cesare Maggi, Roman by birth and Agostino Bosia, native of the city.

Antonio Mancini, on familiar ground at Pittsburgh, was represented this year by a composition and color scheme whose contrasts in tone, values and material substance are emblematic of the subject: the warm living woman of the people is sitting, looking you and me in the face. But how? Is the *ciociara* conscious or unconscious that the *Madonnina* with the divine *Bimbo* are shedding their radiance in marble-white purity over her head kerchief and even touching her face? Antonio Mancini is sometimes called the grand old Neapolitan, but another painter Mancini lives at Naples, where Antonio studied in the great days of Domenico Morelli. He had already entered upon his brilliant career, although but twenty-one, when the eruption of Vesuvius, in 1873, so long obscured the pure light necessary to his work, that he left for Paris, London—and world-wide fame.

Essentially portrait and figure painter, endowed with the force of character to use his own powers in defiance of tradition, Mancini has always stood out from all schools. You may not like his taste, his lavishness of paint and often overcharged accessories in every form of still-life; but with all the dare-devil stunts he may turn off with them in his strength, sometimes violence, of composition, of light, shadow, color, and of white, Mancini's subject always dominates his picture, not only with life, but with a psychological force that stamps his faces and all their life-histories upon the memory of the beholder.

Giulio Aristide Sartorio (there is another painter Sartorio, too) was represented this year by an interpretation of the *Campagna* about the Eternal City. To studies of his native Lazio region, this versatile artist has devoted a large part of his three-score years and ten, ever since, as a young man, they made his name known through water colors of original treatment, still more with pastels which are yet considered among his best productions. The "Transportation of a

Block of Travertine from the Quarry of Aque Albule" as a landscape is pure in tone, full of atmosphere and character, but the subject is three yoke of the all-important workers of the Lazio, the soft-tinted, short-horned, almost buffalo-headed bullocks, hauling the immense block of marble which it is sufficient to indicate swinging by cable chains between the fore wheels of the running gear, as it is enough to indicate the drivers by their goads. Sartorio's reputation might rest upon his landscapes, portraits, nudes, or animals in oil, upon his water colors or pastels, upon his sculpture, his illustration in black and white, and still more, upon his mural painting in tempera. His revival of this ancient medium is revealed most notably in the characteristically individual decorations of the new Parliament Hall in Rome.

The large Venetian group of painters was represented by one woman and four men, all of whom reveal the power of Venice as a teacher of atmosphere, light, color, movement, although it would be difficult to trace anything that could be called personal influence, even between sister and brother or master and pupil. The senior members of this luminous company are Francesco Sartorelli and Ettore Tito, two of the most highly honored of Italian painters.

In Sartorelli's "Autumn," seen at the Carnegie, the bucolic life of the highlands of the "Veneto" is epitomized in an unconscious little shepherdess in the shade of a grove of trees whose leaves flutter in the high light of the golden autumn sun, and through whose branches we see, across the sun-bathed middle distance, the village profiled in delicious light against a shadowy mountain-side rising out of sight. By the bold handling of light and color in practically one tree, the composition binds an extensive scene into one strong and poetic suggestion.

Although painter born, if ever there was one, Francesco Sartorelli did not discover his gift for the brush until after a musical career in Italy and abroad was closed by a long illness, and during convalescence at Venice he suddenly felt an impulse to paint—in his own way and without a master. Two years of intensive study alone was sufficient to produce work which was admitted to the Venetian National and Foreign Exhibition of 1890. At the Biennial, inaugurated two

years later, his painting was hailed as "a new element of vast significance," "an individual revelation of the poetry, the spirit and the character of the Venetian Estuary." That significance was emphasized when the ancient Milanese Academy of the Brera, at the National Triennial Exhibition, passed over the work of the best artists of that epoch to confer its greatest honor, the Prince Humbert Prize upon the "Vespero" of the self-taught painter, trained only as *maestro* of music from Cornuda who, beginning to paint at middle age, had so quickly achieved unparalleled results by methods of his own, contrary to all the discipline of the academical Via Crucis. Other great awards were rapidly won, and Sartorelli's landscapes were in request, as they are still, at home and abroad.

Ettore Tito sent to America the full-length double portrait entitled "My Sons," which last year occupied the place of honor in the painter's fourth *mostra personale* in the course of the three decades of the honorable existence of the Venetian Biennial. The portrait was reproduced in a partial view of that *sala* in the November number of the Magazine, the portrait alone appearing in the November number, both in connection with articles on "the XIIIth." Tito is an artist of great versatility and power, individual both in sentiment and technique in the nude, in portraits, genre, landscape, lagoon and all other Venetian interpretations under every atmospherical and psychological effect that residence in the city from childhood can have afforded his acute observation. Able to use his ample gifts and equipment both in painting and in sculpture with simplicity and sincerity hardly paralleled by any other modern artist, he has won almost every honor attainable, together with the informal title of heir of the old Venetian school. But Tito also lays claim to that descent in the grandiose symbolical commemoration pictures for which some of us have little sympathy.

For purity of artistic conscience, for charm and for sound technique, none of the Italians at Pittsburgh were better represented this year than the brother and sister Ciardi, who keep up the tradition of the old Venetians whose art "ran in the family." In them we see the development of two

personalities bearing no artistic resemblance to each other except in those essentials which make all painters kin. They both learned impeccable technique and much else in the studio of their father, Guglielmo Ciardi, profiting by his throwing off the conventions of his early epoch and developing into the master of modern Italian landscape painting that he became, largely, under the revelation of what was doing in the rest of the world, made by the Exhibitions of the Venetian Biennial.

The subject of Beppe Ciardi's canvas at the Institute this year is that which is dearest of all others, perhaps, to every painter of Venice. "On the Way to Venice" is a lagoon picture with a few fishing boats, the famous *burchielli* of the colored sails, under a magnificent play of light. Examining this familiar subject interpreted by the master who never makes a compromise of any sort, one is tempted to think that the critics who call Beppe Ciardi "intellectual" must do so only because they happen to know that his father, when still in his first conventional epoch, almost made a lawyer of his son by sending him for many years to the University of Padua. Breaking away just before taking his degree, young Ciardi at once chose the "highroad of the real," and soon created a sensation at the Biennial of his native city, setting for himself a high standard to the constant improvement of which he has steadily adhered, whether his subject is the life of the city, the lagoon or the Venetian country—where he passes a large part of each year—or in his sincere, sometimes poetic, interpretations of pure marine and landscape.

Emma Ciardi's "Fiaba Galante," a scene of old-time gallantry at a country villa near Venice, shown at the last Biennial in the painter's native city, was chosen this year for Pittsburgh, the title paraphrased into "A Love Story." It is a charming example of the old Italian villa scenes which this artist paints with intuitive sense of "atmosphere," movement and color. It is rather more of a *fiaba*, or fanciful tale, than Emma Ciardi usually permits to fill her landscapes, which are always from nature, although frequently named from the little figures she adds, purely as touches of color and movement, suggestive of the people for



THE TERRACE, VENICE

ITALICO BRASS

PURCHASED BY THE CARNEGIE INSTITUTE



SUNSET ENGADINE

GIUSEPPE CAROZZI

CIRCUIT EXHIBITION SELECTED FROM CARNEGIE INSTITUTE'S 1923 INTERNATIONAL EXHIBITION



SERENADE

NATALE RENATO

CIRCUIT EXHIBITION SELECTED FROM CARNEGIE INSTITUTE'S 1923 INTERNATIONAL EXHIBITION

whom the villas were created in that epoch of artificial grace which the Italians call the *Settecento*. But with those eighteenth century poses, the Signorina Ciardi has but a pictorial in distinction to artistic sympathy, opposed also, as she is, to all literary spirit in painting. Therein lies the elementary difference between her work and that of the Frenchman Watteau of the past century and the modern Spaniard Rusiñol, two celebrated painters of garden scenes with whom this Venetian is sometimes coupled.

Emma Ciardi is not the only fully arrived Italian woman painter, but she is the best known. Although her work is upon small rather than large canvas—she has decided views on the aesthetic value of the size and shape of her pictures—and although she usually keeps within her chosen range of interiors, villa, garden and city scenes, her exquisite work is witness to extensive travel in her own and other lands.

Italico Brass paints Venice and the Venetians in all their phases, even finding

interpretive the anecdote, so assiduously avoided by many painters. Every aspect of the daily life, every variation of effect produced by the seasons appeals to his desire to express fresh observations and sensations upon his beloved city. So is the "Veranda on the Lido," a pure piece of impressionism, the seizure of the color, the atmosphere, the movement, the light—partly intercepted by awnings—of the summer life of the Venetians who seek the breezes of the Adriatic upon the veranda, which they call *terrazza*, of the great bathing establishment and restaurant *al fresco* of the Lido. It is gratifying that a canvas which attracted so much attention for skill and sincerity, especially among the most severe of the French critics at the last Venetian show, should so soon find its way to the Carnegie Institute—and to remain in the Permanent Gallery.

Italico Brass is an Italian born under Austrian dominion, for, as everyone knows, Gorizia was "redeemed" only by the late

war. The greater part of his training was received at Paris in the days of the early enthusiasm for the direct study of nature aroused by the impressionists and luminarists. He made his début at the Salon with a picture of Chioggia fishing boats, which received honorable mention and was sent to the first Biennial International at Venice. And, "here I have been for more than twenty-five years," he wrote me, "dedicating all my art to the marvellous city which I wish to make live yet another time upon my canvas."

The youngest of the Venetian group and of all the Italians at Pittsburgh is Alessandro Pomi, represented this year for the second time. Two of his three canvases in the last Venetian International Exhibition were reproduced in this magazine. The "Ore serene" ("Serene Hour") at the Carnegie this year, like the "Vespero intimo" ("Evening at Home"), reproduced in our November number, is a new departure in Venetian interpretation, also much more. As painting, it has the rich and luminous quality which is the special virtue of the Italians, ancient and modern, without being marked by Venetian manner. In the *Salotto* of a middle class family, with two figures whose clothes one cannot too distinctly remember, two essential articles of furniture, a piano and a few sheets, which you know must be music, Pomi shows more clearly than ever his ability to express the most refined sentiments of everyday existence by simple and direct means with no taint of the theatrical in the composition nor of mannerism in the technique. There is an unexpected note of beauty in the old-fashioned piano or spinet, but a modern stool suffices for the few loose sheets of music whose outside cover in color saves the highest light (a challenge to the daring of Mancini) for the sheet upon the rack of the piano, which is directly under the concentrated rays from the window outside of the picture. And this little blaze of reflected light, not forced, but inevitable to the subject of the composition, binds the player to the listener—the girl with her back to us, whose hand is upon the keyboard, playing something which imparts serenity, perhaps a note of joy, to the face, partly shadow hidden, of the older woman, whom we recognize, from the portrait in the pre-

ceding Carnegie, as the painter's mother. It will be interesting to see what Pomi sends to the next Venetian Biennial for the large personal show he has been invited to make.

From the notable group of Lombard painters who have done much toward the artistic prestige which Italy has regained during the past half century, only three paintings were at Pittsburgh. The only landscape was by Giuseppe Carozzi, who for over twenty years has been building up what is now one of the greatest reputations of any Italian still living as a painter of high mountain scenery, in addition to his canvases of Chioggia, Savoia, and the Delphiniate in France, which have won many prizes and hang in the great galleries. His "Last Rays of Light," which was also one of the big landscapes of the XIIIth Venetian Exhibition, is a scene among the summits of the Engadine bathed with the soft colors that most appeal to this artist, the height of the fading light illuminating the peaks of the background and, reflected across the darkest dark to touch the white cap of the solitary old woman in the foreground, who is making her way up the rough and steep road to her night's repose.

The other two Milanese, younger men, were represented by the figure. Carlo Cazzaniga's full-length seated portrait, which he calls "A Drop of Blue," is one of the most celebrated of recent Italian paintings. No one has forgotten how it was discussed two years ago, when it took the Prince Humbert Prize at the Triennial Exhibition of the Brera. The charm is manifold, and, of course, is due to the technique, in the convincing interpretation of the personality of the sitter, in the easy and not over concentration of the very simple but highly civilized composition, especially in the spirited and always refined treatment of the high lights—both delicate and strong—offsetting one another and contributing to the principal of all the charms, the centralization of the color scheme: the warm bit of dull brick red floor in the foreground, the rich material in harmonized palette of the background, the pearl gray of barely distinguishable texture covering the immense and pillowed divan, the black feathered turban—all keeping the eye upon the exquisite tones of Cazzaniga's own blue, rather light than dark, of the sitter's gown,



"THE NEST"

PIETRO GAUDENZI

CIRCUIT EXHIBITION SELECTED FROM CARNEGIE INSTITUTE'S 1923 INTERNATIONAL EXHIBITION

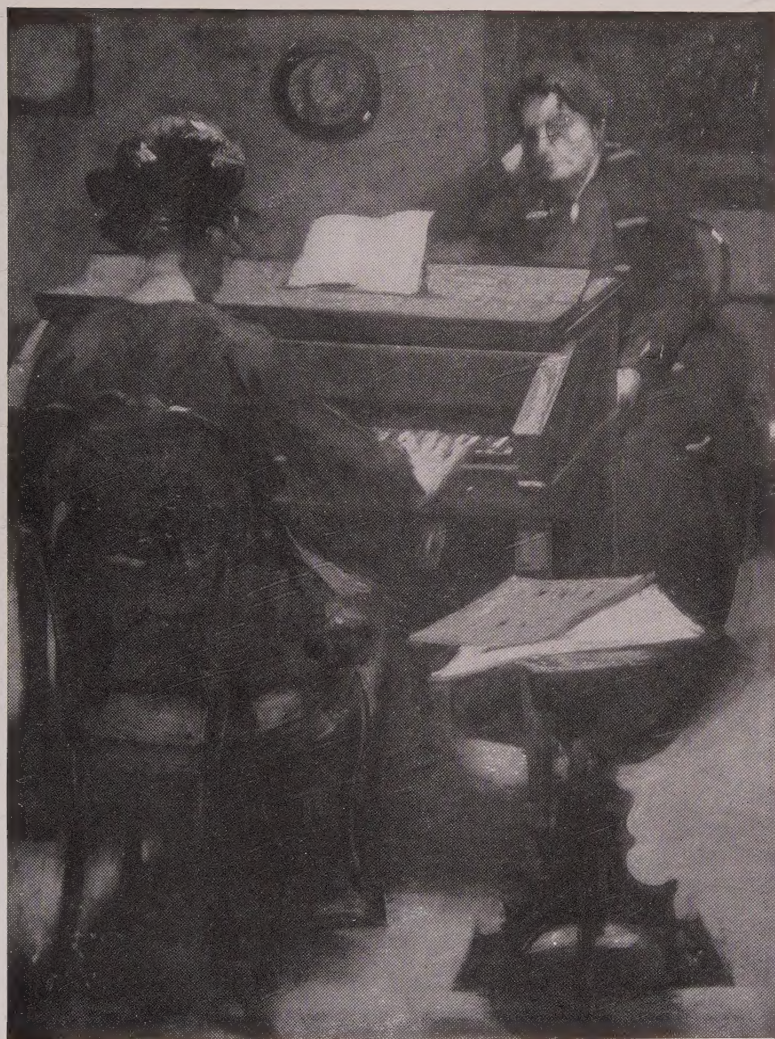
from which the portrait is happily named.

"Il Nido" ("The Nest") of Pietro Gaudenzi brought to America the characteristic work of the man who has been exhibiting notable pictures, including some remarkable pastels, for a number of years. It is clearly the home nest and a family portrait group of a mother and two children in half-length figures, so free from all stiffness as to seem taken by surprise, as one might "happen in" upon them during the children's refreshment, the little Italians' *merenda*, for which the mother has not interrupted her needle-work. The dark wall, door and curtain tints of the background concentrate the composition about the whiteness of the table cloth, the clothing and the mother's work, relieved by exquisite shadows and touches of color, heightened in a mass of roses and culminating in the faces, especially of the little son.

The Piedmontese group, which includes many of the best known of modern Italian painters, were this year represented among

us by two men, both on the sunny side of middle age. Cesare Maggi, the senior and Torinese by choice, is already full of honors in his own land and abroad. His Pittsburgh canvas, "Sause d'Oulx," is a large mountain picture, the foreground in the shade, the middle distance invaded by sunshine which turns the dry herbage of autumn to golden tints. A church steeple stands against the mountains, resplendent with light under a blue sky flecked with clouds. The entire canvas is invaded by mountain air.

Maggi is another of the vigorous Italian artists who, born in Rome, studied at Naples, then in Paris. While still young, he developed on distinctly personal lines, first as landscapist, later as figure and portrait painter. Captivated early by mountain scenery and its great Piedmontese interpreter, Segantini, he did not long follow the technique of the "*grande divisionista*," but his work still reveals characteristics that bear tribute to the genius of his esteemed master. Maggi's taste in landscape is for the pensive,



SERENE HOUR

ALESSANDRO POMI

CIRCUIT EXHIBITION SELECTED FROM CARNEGIE INSTITUTE'S 1923 INTERNATIONAL EXHIBITION

even melancholy character, which he achieves by the good old method of laying in the substantial form of his composition with body colors and then *fusing* it with delicate, but strong, brush-work in a *velatura* by which he expresses his exquisite sense of gray and the lights he loves best. These are not the strongest, but the most colorful phases and all the elusive tints of the half darkened world at dawn and nightfall.

Agostino Bosia, some five years the junior of Maggi, has, after the painful struggle of a

hard-working youth in which he was none too well understood, suddenly and rapidly gained an enviable reputation, taking gold and silver medals, one of the latter at San Francisco. Equally strong as landscape, portrait and figure painter, it was in the first character he was represented at Pittsburgh this year by a painting named, symbolically, the "Inner Life," "Vita Interiore." A campanile is reflected in the mysterious waters of a canal where also the malachite green walls of a house seem, as

the painter himself gives the significance in personal correspondence, to be "the echo of our distant hopes in the darkness of invading evening." Dark and profound in color, it is difficult to reproduce in photograph. "My dream," the young painter says, "is to create in art something that draws its motive element directly from life and explains itself with technic unbiased by tradition or anything else, inspired by

nature, and, like nature, hiding itself as much as possible in its actions and in its motives." In the synthesis, as he puts it, of his compositions—in which his feeling for life is united with an original decorative sense—Bosia takes the keenest interest in rendering "the poetry of modern life, its lurking tragedy, its beauty, so free, sometimes rude, and also the all-pervading longings of life."

THE BALLARD COLLECTION OF ORIENTAL RUGS

METROPOLITAN MUSEUM OF ART

IN MAY, 1922, the Metropolitan Museum of Art received from James F. Ballard, of St. Louis, Missouri, a munificent gift of one hundred and twenty-five oriental carpets, comprising the choicest examples in the collection which, in the course of nearly twenty years of travel and study, Mr. Ballard had assembled in his private gallery in St. Louis.

Between the time that the gift was made and the past summer, a group of sixty-nine rugs from the collection was exhibited in the museums of Minneapolis, Chicago and San Francisco. On October 8, however, the entire number, augmented by four additional examples lately acquired, was placed on view in the gallery of Special Exhibitions where it will remain until December 31, when, owing to the lack of available space in the galleries assigned to the Department of Decorative Arts, a portion of the collection will be retired. The rugs not on exhibition will, however, be available to students.

In a preface to the handsome illustrated catalogue issued at the time the exhibition opened, Dr. Edward Robinson, Director of the Metropolitan Museum of Art, has the following to say concerning this princely benefaction:

"Turkish rugs of the sixteenth, seventeenth, and eighteenth centuries are a feature of the Ballard Collection, which is exceptionally rich in fine productions of the Ushak, Ladik, Bergama, Ghiordes, Kula, and other looms of western Asia Minor. The group of nineteen Ghiordes and Kuea prayer rugs would alone give distinction to

any collection. Among the most beautiful pieces in the collection are three large medallion carpets with floral patterns, which in delicacy of design and exquisite color rival the greatest masterpieces from the looms of Persia. These rugs, which are related to the so-called 'Damascus' rugs, also represented in the collection, are believed to have been produced in an imperial Turkish manufactory located in Asia Minor. Of conspicuous importance are two great 'dragon' carpets of Armenian origin.

"Caucasian and Central Asiatic rugs, for the most part of the eighteenth and early nineteenth centuries, constitute an interesting section of the collection. These rugs, which have been chosen with fine discrimination, are particularly welcome accessions, since the types exemplified have hitherto been unrepresented in the museum.

"Although the Persian carpets in the collection are not numerous, they admirably represent several of the principal types of rug weaving in the country which, above all others, achieved the greatest triumphs of the textile arts. Especially notable are an early 'star' carpet, a 'Kerman' rug with flowering plant design, a fragmentary 'vase' carpet, and a characteristic late 'garden' carpet. The collection is completed by a few Indian, Chinese, and Spanish carpets."

Each of the 129 rugs included in this collection is illustrated in the catalogue which was prepared by Joseph Breck, Assistant Director of the Museum and Curator of the Department of Decorative Arts; and Miss Frances Morris, Associate Curator of that



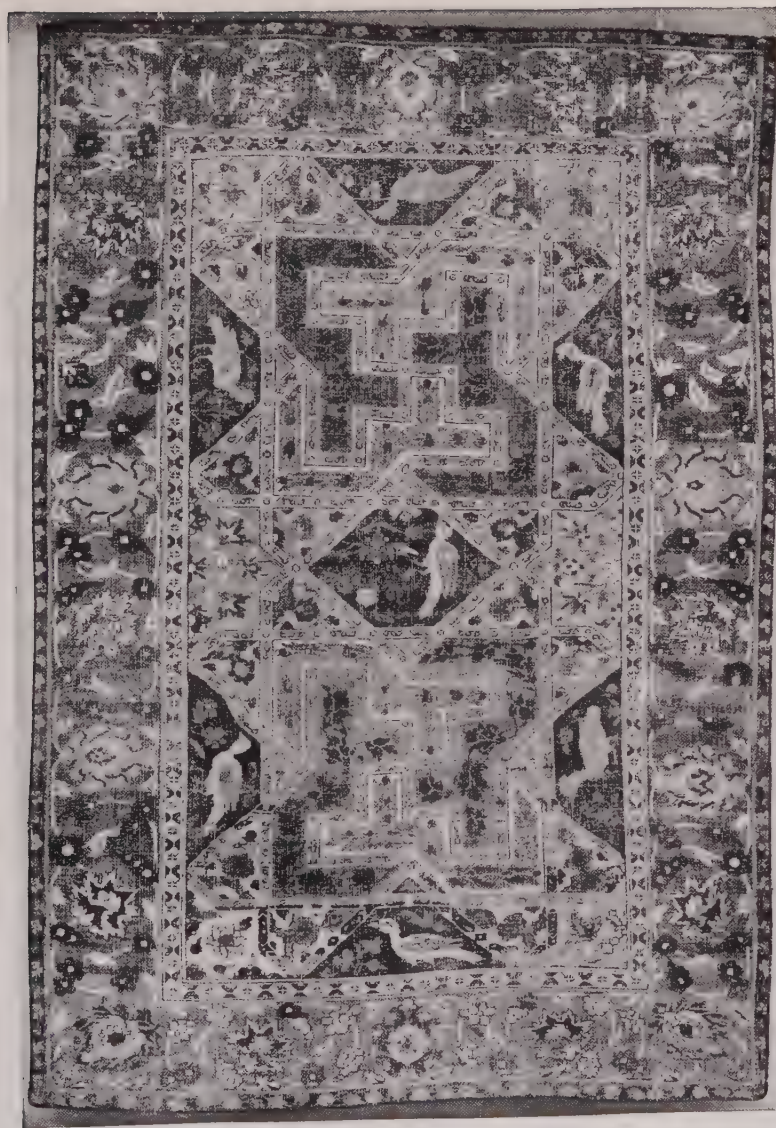
I. PERSIAN. LATE XV CENTURY. DETAIL

THIS CARPET, WITH ITS LARGE CENTRAL STAR, IS A CHARACTERISTIC EXAMPLE OF THE EARLY MEDALLION TYPE OF PERSIAN CARPET. IN THE FIELD AND BORDER DESIGNS OCCUR HIGHLY CONVENTIONALIZED, ARABESQUE LEAF MOTIVES SUPPORTED BY GRACEFULLY SCROLLED, INTER-LACING FLORAL STEMS OF THE TYPE FAMILIAR IN PERSIAN DECORATIVE ART OF THE PERIOD. THE PALMETTES ARE SMALL IN SCALE, AS IS USUAL IN EARLY RUGS. PERSIAN CARPETS OF THIS TYPE WERE PRESUMABLY THE PROTOTYPES OF THE LARGE "USHAK" CARPETS OF TURKEY. SOMETIMES ANIMALS ARE INTRODUCED IN THE PATTERNS OF THESE PERSIAN "STAR" CARPETS, WHICH ARE BELIEVED TO HAVE BEEN WOVEN IN NORTHERN PERSIA; THE FINEST EXAMPLES DATE FROM THE END OF THE FIFTEENTH OR THE FIRST HALF OF THE SIXTEENTH CENTURY



5. PERSIAN. XVI CENTURY

THIS CARPET, WITH ITS DELICATE FIELD DESIGN OF PALMETTES, SPIRAL STEMS, AND "CHINESE CLOUDBANDS" IS AN EARLY EXAMPLE OF A TYPE ASSOCIATED WITH HERAT IN EASTERN PERSIA. THE EXQUISITE FLORAL ORNAMENT OF THIS CARPET RESEMBLES THAT OF THE SO-CALLED "HUNTING" AND "ANIMAL" CARPETS, WHICH IN SOME INSTANCES HAVE THE SAME BEAUTIFUL BORDER DESIGN OF PALMETTES AND LARGE ARABESQUES, BUT THE FIELD DESIGN IS CHARACTERISTIC OF THE EARLY HERAT TYPE



15. INDIAN: XVII CENTURY

THE BORDER PATTERN CLEARLY SHOWS THE INSPIRATION OF PERSIAN MODELS, BUT THE FAMILIAR DEVICES OF THE PALMETTE, ROSETTE, AND LEAFY STEM ARE RENDERED IN A MANNER PECULIARLY INDIAN. MORE ORIGINAL STILL IS THE PATTERN OF THE FIELD, WHICH IS DIVIDED BY NARROW BANDS INTO TWO LARGE, STAR-SHAPED DEVICES ENCLOSING MYSTIC SWASTIKAS; THE GENERAL EFFECT IS THAT OF A PANEL COMPOSED OF MANY TILES. THE DRAWING OF THE BIRDS IS CHARACTERISTICALLY INDIAN; AND THE SHADE OF MADDER RED, CONSPICUOUS IN THE COLORATION OF THIS RUG, IS NO LESS DISTINCTIVE



16. ARMENIAN. EARLY XVII CENTURY. DETAIL

RUGS OF THIS TYPE ARE KNOWN AS "DRAGON" CARPETS. THEY WERE WOVEN PRESUMABLY IN ARMENIA OR, POSSIBLY, IN THE BOUNDARY REGION OF NORTHWESTERN PERSIA. THEY ARE CHARACTERIZED BY VIGOROUS COLOR AND BOLDNESS OF PATTERN. THE DRAGON MOTIVE, DERIVED MORE OR LESS DIRECTLY FROM CHINA, IS NOT SO HIGHLY STYLIZED HERE AS IN OTHER EXAMPLES IN WHICH THE "DRAGON" HAS BEEN CONVENTIONALIZED TO A POINT WHERE THE FORM IS SCARCELY RECOGNIZABLE. THIS RUG MAY DATE FROM THE END OF THE SIXTEENTH CENTURY. THE "TRELLIS" FRAMEWORK, THE LARGE PALMETTES, AND THE ANIMAL MOTIVES SHOW PERSIAN INFLUENCE; THE BORDER IS MUCH LESS ARCHAIC IN APPEARANCE THAN THE FIELD PATTERN



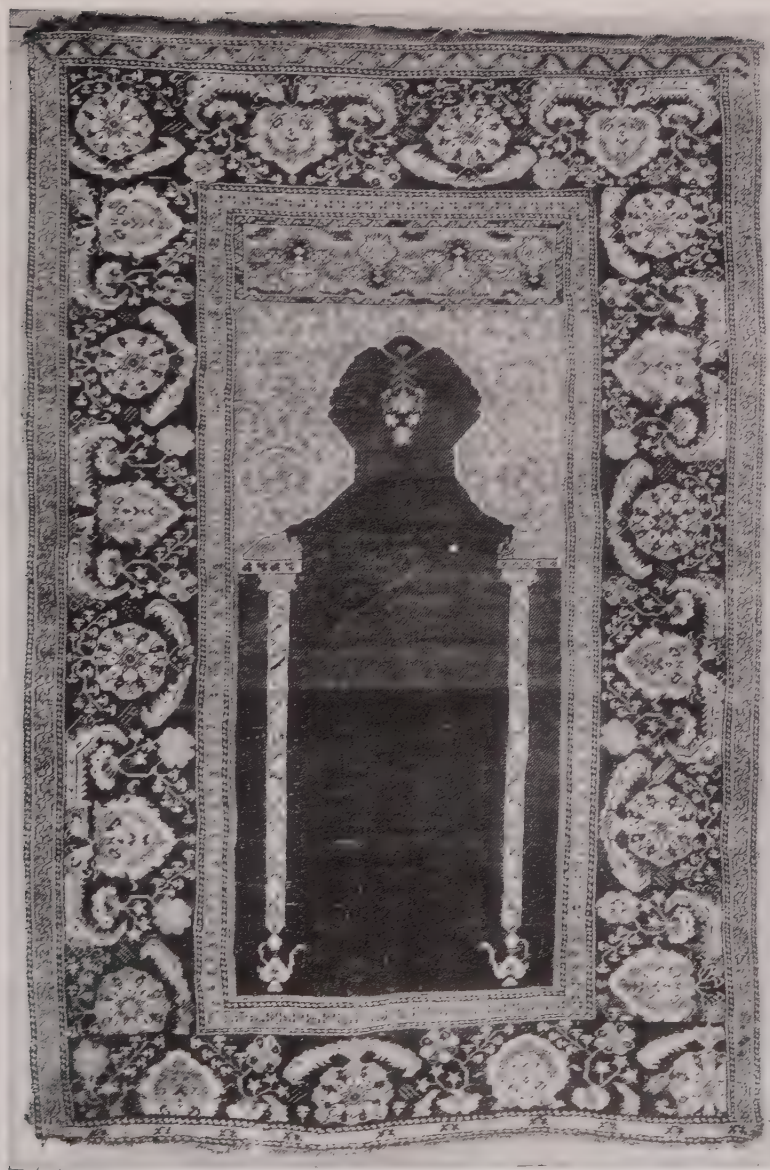
18. TURKISH. EARLY XVI CENTURY

IT IS BELIEVED THAT THESE DAMASCUS RUGS WERE WOVEN AT A TURKISH COURT MANUFACTORY IN ASIA MINOR. THIS IS A REMARKABLY FINE EXAMPLE, ALTHOUGH FRAGMENTARY, OF THE ELABORATE "DAMASCUS" RUGS OF GEOMETRIC CHARACTER; THE LARGE CENTRAL STAR, THE TILE-LIKE SMALLER PANELS, THE DELICATE LINEAR ORNAMENT, THE BORDER DESIGN OF ALTERNATING MEDALLIONS AND ELONGATED PANELS ARE TYPICAL. AN UNUSUAL MOTIVE, TWICE REPEATED, SHOWS A PALM TREE FLANKED BY CYPRESSES. THE COLOR SCHEME CHARACTERISTIC OF THESE RUGS IS WELL EXEMPLIFIED IN THIS SPECIMEN



39. TURKISH. LADIK. XVII-XVIII CENTURY

THE PRAYER RUGS FROM THE NEIGHBORHOOD OF LADIK (LAODICEA) HAVE SEVERAL DISTINCTIVE FEATURES; A BROAD PANEL, EITHER ABOVE OR BELOW THE FIELD, FRAMING FIVE STALKS OF LILIES THAT RISE FROM SO-CALLED "VANDYKES" OR MIHRAB ARCHES; A PRAYER NICHE WITH A THREE-POINTED ARCH. RED AND BLUE PREDOMINATE AMONG THE COLORS, ALTHOUGH THERE IS A LIBERAL USE OF OTHER HUES. THE ELABORATE ARCHITECTURAL DETAILS OF THE TRIPLE MIHRAB ARE RENDERED WITH AN UNUSUAL REALISM



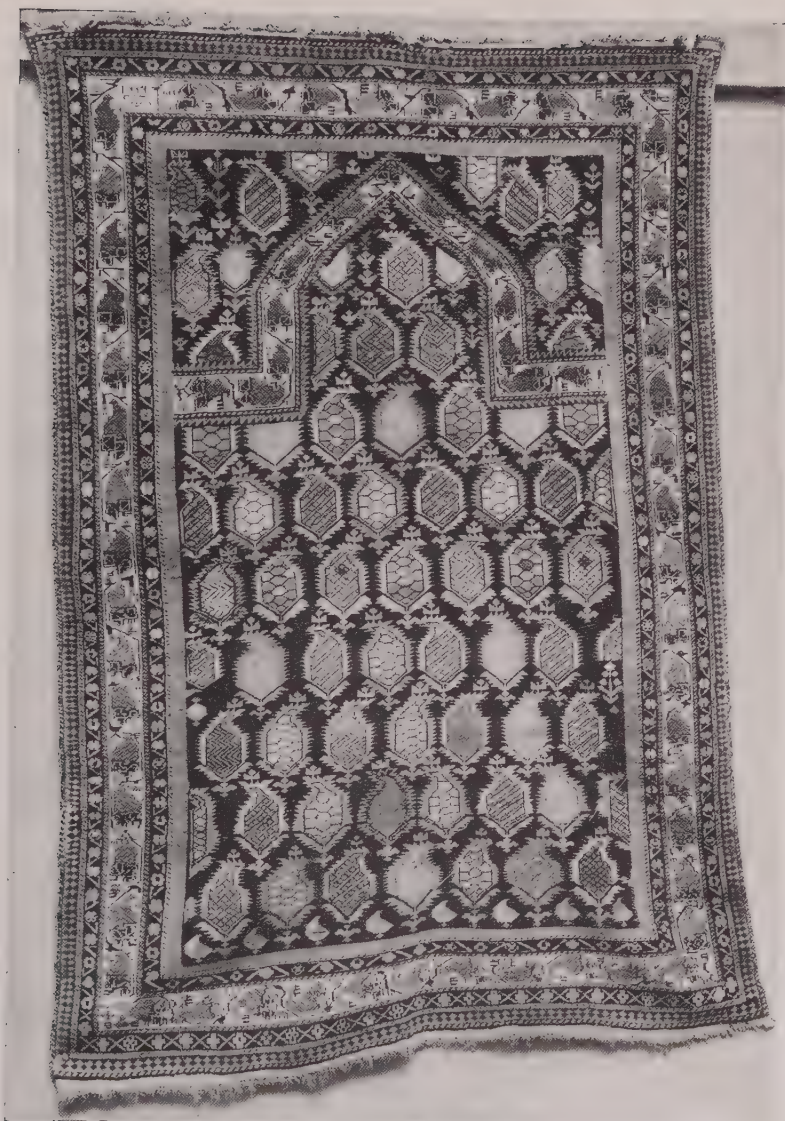
52. TURKISH. GHIORDES. XVII CENTURY

ALTHOUGH THE LOWER CROSS-BAND USUALLY FOUND ON GHIORDES PRAYER CARPETS IS MISSING IN THIS EXAMPLE, THE CHARACTERISTIC BORDER DESIGN AND OTHER INDICATIONS PERMIT THIS RUG TO BE DESCRIBED AS A GHIORDES. THE BEAUTIFUL BORDER PATTERN SHOWS THE INFLUENCE OF THE SIXTEENTH-CENTURY TURKISH FLORAL CARPETS. A FLORAL MOTIVE IS SUBSTITUTED FOR THE MOSQUE LAMP SOMETIMES REPRESENTED IN THE ARCH OF THE MIHRAB. AT THE FOOT OF THE PILASTERS ARE TWO EWERS (TO RECALL THE ABLUTIONS PRECEDING PRAYER). THE SCROLLING VINE IN THE SPANDRELS OF THE ARCH IS AN INTERPRETATION OF A PATTERN FREQUENTLY SEEN ON TILED PANELS OF THIS SHAPE



89. CAUCASIAN. SOUMAK. LATE XVIII OR EARLY XIX CENTURY

THIS RUG RECALLS THE STYLIZED MOTIVES OF THE ARMENIAN "DRAGON" CARPETS. THE CARPETS KNOWN AS "SOUMAKS" ARE WOVEN BY A PROCESS SIMILAR TO BUT MORE COMPLICATED THAN THE LILIM. THE NAME IS SAID TO BE DERIVED FROM THE TOWN OF SHEMAKHA, BUT THE CHIEF CENTERS OF PRODUCTION ARE DERBEND AND KUEA



95. CAUCASIAN. SHIRVAN (BAKU). 1806

THE "PEAR" OR "CONE" DEVICE CHARACTERISTIC OF THESE BAKU RUGS, MAY BE AN INHERITANCE HANDED DOWN FROM THE DAYS OF SHAH ABBAS (1557-1628) WHEN PERSIAN RULE EXTENDED OVER THIS PART OF CAUCASIA. THE BORDER SHOWS A CONSPICUOUS PERSIAN INFLUENCE IN ITS SCROLLING VINE PATTERN. THE RUG IS DATED 1323 A.H., CORRESPONDING TO 1608 A.D.



128. SPANISH. XVI CENTURY. DETAIL

RENAISSANCE AND ORIENTAL ELEMENTS ARE COMBINED IN THE ORNAMENT OF THIS LARGE CARPET, WHICH IS THOROUGHLY CHARACTERISTIC IN COLOR, AS IN DESIGN, OF THE FINEST SPANISH RUGS OF THE SIXTEENTH CENTURY. IN THIS PERIOD THE INFLUENCE OF THE RENAISSANCE STYLE, WHICH HAD ORIGINATED IN ITALY IN THE FIFTEENTH CENTURY, DOMINATED SPAIN. TRACES, HOWEVER, REMAIN OF THE ORIENTAL TRADITION IN THE "ARABESQUE" CHARACTER OF THE LESSER ORNAMENT AND CONVENTIONALIZED FLOWER AND LEAF MOTIVES OF THE FIELD PATTERN, BUT THE LARGE WREATHS AND THE WINGED DRAGONS ARE TYPICAL RENAISSANCE MOTIVES

department, and is not only a catalogue but a handbook, for in the introduction, occupying fourteen or fifteen pages, a complete summary is given of the history of rug weaving in oriental lands, with a description of the various kinds of rugs, such as one wishing to be informed on the subject would desire.

The study of oriental rugs is a fascinating one and leads into many avenues of delight. The craft of rug making, as we are told in this introduction, is unquestionably one of great antiquity, and, alas, it is one which is rarely nowadays practiced as an art. The sixteenth century was the golden age of the industry, but the greatest number of fine examples have descended from the seventeenth and eighteenth centuries.

Referring to the value of oriental rugs, Walter A. Hawley, in his engaging book on the subject, says: "The reason that a fair price for some antique woolen rugs is \$500 per square foot and for some antique silk

rugs is \$1,000 per square foot is that they are works of art, woven in the days when Michael Angelo, Titian, Rubens and Rembrandt were busy in their studios, that they are as scarce as the paintings of these masters and that they may justly be compared with them in beauty and artistic execution"; and he suggests that whoever would fully appreciate these rugs must view them with an eye, not only trained to the beauty of harmony and design, but the artistic temperament of the oriental. "It is not alone as works of art," he adds, "that oriental rugs interest us; they suggest something of the life and religious thought of the people who made them." They bring to us the spirit of this mysterious, fascinating, far-off land.

Through the courtesy of the Metropolitan Museum of Art and the kindness of the authors, we are permitted to make the accompanying reproductions of some of the choicest examples in the Ballard Rug Collection, with legends taken from the catalogue.

THE GREAT REMBRANDT QUESTION

BY WILLIAM HOWE DOWNES

THE COMMOTION caused by John C. Van Dyke's new book on Rembrandt¹ was to have been expected. The first impression of the public, reading the reports in the newspapers as to the author's sweeping denials of the authenticity of so many well-known works catalogued as Rembrandts, was that the book was somewhat sensational, and that Prof. Van Dyke was making a bid for notoriety as a daring iconoclast. It is needless to say to the readers of the AMERICAN MAGAZINE OF ART that the distinguished author of "Rembrandt and His School" is not that sort of man. Whatever one may think about the soundness and validity of his judgments upon this vexed question, there can be but one opinion as to the sincerity and intellectual honesty of his conclusions. No one can read the book without realizing the patient industry and thorough-

ness with which the author has studied the evidence, and the years of serious work that he has devoted to the subject. Many of the adverse comments made upon his position have been obviously hasty "snap" judgments, made without first-hand knowledge of the text itself.

The tendency of present-day criticism is to eliminate many of the doubtful attributions of museum pieces made by credulous cataloguers of the past century, and this applies not only to Rembrandt's works but also to those given to almost all of the greater masters. Few competent judges would be likely to accept today the six hundred and forty-six Rembrandts listed in Smith's Catalogue Raisonné, the six hundred listed by Wurzbach, or the five hundred and fifty listed by Dr. Bode. It may be safely admitted at the outset that a majority of the

¹ Rembrandt and His School (a critical Study of the Master and His Pupils with a new assignment of their pictures). By John C. Van Dyke, Professor of the History of Art and Archaeology in Rutgers College. Sometime lecturer at Princeton, Columbia, and Harvard Universities. Charles Scribner's Sons, Publishers.



Courtesy of the Publishers, Charles Scribner's Sons

FROM "REMBRANDT AND HIS SCHOOL," BY JOHN C. VAN DYKE

MAES: "SLEEPING WOMAN" BRUSSELS MUSEUM

"MAES PAINTED THIS MODEL MANY TIMES . . . NO ONE ELSE OF THE REMBRANDT SCHOOL EVER USED THIS MODEL." HE CAN BE FOLLOWED IN HIS WORK BY THE AGE OF THE MODEL. SHE APPEARS IN THE "OLD WOMAN CUTTING HER NAILS," ASCRIBED TO REMBRANDT.



"WOMAN CUTTING HER NAILS"—SIGNED REMBRANDT, 1653

LISTED BY BODE AND IN *KLASSIEKER DER KUNST*, EDITED BY DR. W. R. VALENTINER AS THE WORK OF REMBRANDT. GIVEN BY PROF. VAN DYKE TO MAES, PUPIL OF REMBRANDT, FROM 1648 TO 1652. "PROBABLY DONE," HE SAYS, "WHEN MAES WAS IN REMBRANDT'S SHOP AND LEARNING THE BROADER

DARKER METHOD OF THE SHOP WHICH HE HAS HERE EXAGGERATED."

so-called Rembrandts in the museums are open to serious doubt. That a large number of them are very good pictures is beside the question. The master's pupils and followers included not a few exceedingly able painters.

The purpose of Prof. Van Dyke's work is sufficiently defined in his subtitle: it is "a critical study of the master and his pupils, with a new assignment of their pictures." There will be many amateurs of art who take the position of minimizing the importance of attributions. What matters it, they say, who painted a given masterpiece? The mere question of names does not interest us. Let us look at the work impersonally, enjoy its merits, appreciate its beauty, without regard to its authorship. That is all very well; it is a respectable point of view; but at the same time the historian of art will always be deeply and legitimately interested in the vital problem of attributions, for obvious reasons. If we do not desire to be unduly influenced by names, there is all the more reason why the errors of the cataloguers should be corrected. Let us then by all means use our best efforts to have the right labels placed on the goods.

In reading Mr. Van Dyke's book one is impressed by his consistent endeavor to get at the truth and by the enormous amount of research that must have been made in the preparation of his work; but there is also a trace of bias which has to be taken into account,—not that it is intentional, or even that he is himself aware of it. It is merely a slight leaning to the side of scepticism. He has discovered so many false attributions in the course of his investigations that in certain cases of possible doubtfulness, where he is not quite sure, he has a tendency to lean towards the negative side of the question. True, he often qualifies his opinion by calling his attribution tentative; but I should have more faith in his scientific rectitude of mind if he had only confessed, once in a while, that he was quite unable to hazard even a guess.

He lists about fifty pictures by Rembrandt which are signed or otherwise authenticated, about which he entertains no doubt; these are "all that I can now definitely place to his name," he says. This is the list: "The Night Watch," "The Syndics," "The Anatomical Lecture of Dr. Deyman," and "The Jewish Bride," all in the Rijks-Museum,

Amsterdam; the portraits of Jan Six and his mother in the Six collection at Amsterdam; the "Anslo," "Hendrickje Stoffels," and the "Joseph and Potiphar's Wife," in the Kaiser Friedrich Museum, Berlin; the "Rembrandt with the Mahlstick" in the Carstanjen collection, Berlin; the "Family Group," the "Christ and Magdalene," and the portraits of a man and a woman, in the Brunswick Museum; the "Coppenol," "Saskia," and the portrait of a young woman, in the Cassel Gallery; the portrait of Burggraef and the "Saskia with red flower" in the Dresden Gallery; the portrait of a young man in the Dulwich Gallery; the "Anatomy Lesson" and the "Homer" in the Mauritshuis, The Hague; the portrait of Huygens in the Hamburg Museum; the portrait of a man and the portrait of an old woman, "A Jewish Rabbi," and "Rembrandt as an old man," in the National Gallery, London; the portrait of Jean Pellicorne in the Wallace collection; the portrait of Marten Looten in the Holford collection, London; four portraits in the Havemeyer collection, New York; one portrait in the Ellsworth collection, New York; "Saint John the Baptist" in the Kleinberger Gallery, New York; the self-portrait in the Frick collection, New York; four pictures in the Louvre, viz: the "Supper at Emmaus," "A Flayed Ox," and two portraits of a young man; the portrait of Saskia and the portrait of Tholinx in the Jacquemart-Andre Museum, Paris; "Joseph and Potiphar's Wife" and the portrait of a man in the Hermitage, Petrograd; the portrait of a man and the portrait of a woman in the Imperial Gallery of Vienna; and "Rembrandt's Sister" in the Liechtenstein Gallery, Vienna.

This list is most interesting for its omissions. *Hinc illae lachrymae*. I fancy I can see the hair rising on the spine of a pugnacious dog at the sight of a four-footed antagonist who has unearthed a choice bone, when I think of the feelings of the directors of the various art museums mentioned on reading this list. If there is any other figure of fancy for an impending rough-and-tumble row, please conjure it up.

Mr. Van Dyke proceeds to add a list of thirty-odd pictures under the head of "Rembrandt Shop Pictures"—which he calls Near Rembrandts—work done in the shop under the direction of the master, "and probably in part by his own hand." In this list we



Courtesy of the Publishers, Charles Scribner's Sons

FROM "REMBRANDT AND HIS SCHOOL," BY JOHN C. VAN DYKE

BACKER: PORTRAIT OF OLD LADY—KAISER FRIEDRICH MUSEUM, BERLIN

"CORRESPONDS IN HANDLING, DRAWING AND COMPOSITION, AND GENERAL CONCEPTION," PROF. VAN DYKE SAYS, "TO THE HAVEMEYER AND ELIZABETH BAS PORTRAITS, ASCRIBED TO REMBRANDT"



PORTRAIT OF OLD LADY—SIGNED REMBRANDT, 1640 HAVEMEYER COLLECTION, NEW YORK

GIVEN TO BACKER BY PROF. VAN DYKE, WHO SAYS, "THE SITTER IS IDENTICAL . . . THE WORK IN BOTH PICTURES IS PRACTICALLY THE SAME—BERLIN PORTRAIT SHOWS THE WOMAN A FEW YEARS YOUNGER"

find the "Narcissus" of the Rijks-Museum, the portraits of Dr. Tulp and his wife in the Museum of Fine Arts, Boston; the portrait of Coepel in the Brussels Museum, the "Man with Sword" in the Fitzwilliam Museum, Cambridge; "Rembrandt in Steel Helmet" in the Cassel Gallery, the self portraits in the Pitti Gallery, the Mauritshuis, the Wallace collection, etc.; two portraits and the Passion series in the Old Pinacothek at Munich, "The Sacrifice of Isaac," also in Munich, three portraits in the Metropolitan Museum, New York, three portraits in the Louvre, the self portraits at Petworth and in the Liechtenstein Gallery, the portrait of Coppenol and the "Sacrifice of Isaac" in the Hermitage, etc.

Then follows what is in reality the most amazing part of the volume—eight chapters in which are systematically listed the "Pictures by Pupils." In the case of each pupil or imitator of Rembrandt, there is, first, a list of genuine pictures by the painter, then a list of pictures by the same man which have been attributed to Rembrandt or to some other artist. These pupils or followers include Backer, Dou, Drost, Esselens, Fabritius, Hoogstraten, Horst, Koninck, Lievens, Paudiss, Van der Pluym, Wulfhagen, Bol, Eeckhout, Flinck, Aert de Gelder, Maes, Simon de Vlieger, Thomas de Keyser, and others. One begins, perhaps, in a rather sceptical mood, to go over this long series of titles; but, for my own part, I am bound to say that I finished it in a chastened spirit, impressed by the majority of the arguments adduced to prove the author's point. One thing is certainly made very clear, and that is the extraordinary ability of several of these relatively obscure painters, and the startling skill with which they imitated Rembrandt. It was manifest from the start that many of their works would be plausibly passed off on the museums and the collectors as genuine Rembrandts.

The method employed by Mr. Van Dyke is that of analogies. He uses groups of illustrations to enforce his theories and brings together examples that present obvious analogies of composition, types, costume, drawing, pose, and personal idiosyncracies of style and of technique, such as the drawing and modeling of heads and hands, the treatment of drapery, background, etc. Indeed he makes use of a good deal of the sort

of technical comparative criticism employed by Morelli and Berenson in playing the amusing Game of Attributions.

To Ferdinand Bol he attributes the "Young Samson" in the Evans collection, Boston, the "Jacob Wrestling with the Angel" in the Kaiser Friedrich Museum, the "Rape of Ganymede" and "Rembrandt and Saskia" in the Dresden Gallery, the self portrait in Brunswick, the amusing "Tobias and the Angel" in the Louvre, and three of the paintings ascribed to Rembrandt in the Hermitage. On the other hand, he thinks the fine portrait of Elizabeth Bas, in Amsterdam, was painted by Backer, though Dr. Bredius attributes it to Bol. He admits that it is a masterful work, but adds that this is not a good reason for giving it to Rembrandt.

One of the most astonishing of Mr. Van Dyke's discoveries is that Simon de Vlieger was the painter of the famous "Good Samaritan" in the Louvre, which elicited such a memorable panegyric from Eugène Fromentin. This attribution will be energetically disputed. Perhaps it is true that the lighting, shadows, color, etc., are "not more than superficially Rembrandtesque," but how about the inner sentiment of the picture? Are we to suppose that Simon de Vlieger was capable of such a lyrical work?

Although Van der Pluym seems to be regarded as a painter of slight merit, Mr. Van Dyke does not hesitate to ascribe to him the "Christ at Emmaus" and the "Holy Family" in the Louvre, the "Woman Taken in Adultery" and the "Adoration of the Shepherds" in the National Gallery, the "Simeon in the Temple" in The Hague, "Joseph's Dream" in Budapest, the "Presentation in the Temple" in Hamburg, the "Holy Family" in Petrograd, and several other relatively small and characteristically Rembrandtesque pictures of biblical scenes which, I think, have been and are generally accepted as originals.

To Nicolaes Maes he gives the "Old Woman Cutting Her Nails," and the portrait of a man, from the Marquand collection, in the Metropolitan Museum, New York; the "Saint Paul" in the Widener collection; the portrait of an old woman and the portrait of a burgomaster in the National Gallery; and similar works in Petrograd, Brussels, Cassel, etc.

He expresses the opinion that Salomon Koninck probably furnished as many and as strong "Rembrandts" as any painter of the school, and sets him down as the creator of "The Philosopher" in the Louvre, the "Workers in the Vineyard" in the Hermitage, "David before Saul" in the Städel Institute, Frankfurt, the portrait of a young man in the Scottish National Gallery, the portrait of an old woman in the Museum at Boston, and a long list of other works.

Coming to Gerbrand Van der Eeckhout, one of Rembrandt's most talented pupils, Mr. Van Dyke indulges in an orgie of new attributions, which will make the directors of the museums in Berlin, Paris, Petrograd, Munich, London, Glasgow, Dublin, and The Hague "see red." The coolness with which he gives the celebrated portrait of Hendrickje Stoffels in the Louvre to Eeckhout is matched by his remark that its golden tone is "perhaps" due to too much varnish.

He makes short work of three of the Rembrandts in Mrs. Gardner's Fenway Court collection. One of them he attributes to Simon de Vlieger, another to Thomas de Keyser, and the third to an unknown pupil.

He does not refer to the fine self portrait, which, presumably, is also to be thrown into the discard. Nor does he mention the Rembrandts in the Johnson collection, Philadelphia.

To Drost our critic ascribes the "Susanna" in the Kaiser Friedrich Museum, Berlin; the portrait of a young man in the Brussels Museum; the "Christ at the Column" in Darmstadt; the "Man Reading" in Dr. Bredius's collection in The Hague; the "Capuchin Friar" in the National Gallery; "The Sibyl" in the Metropolitan Museum of Art; etc.

Horst receives the credit for three paintings in the Kaiser Friedrich Museum, namely, the "Samson and Delilah," the "Samson Threatening his Father-in-law," and the "Rape of Proserpine"; together with sundry biblical subjects in Dresden, Dulwich, Frankfurt, Vienna, Petrograd, and New York. Generous portions of new fame are allotted to Govert Flinck, Aert de Gelder, Bernaert and Carel Fabritius. Of the notable masterpiece of virtuosity known as the "Man with the Golden Helmet," in Berlin, we are told that it suggests Rembrandt "not in the smallest way."



ON THE BEACH AT BAJA

WATER COLOR BY JOHN SINGER SARGENT

TWENTY-FIRST ANNUAL EXHIBITION, PHILADELPHIA WATER COLOR CLUB



THE BURNOOSE MINIATURE BY ROSINA C. BOARDMAN

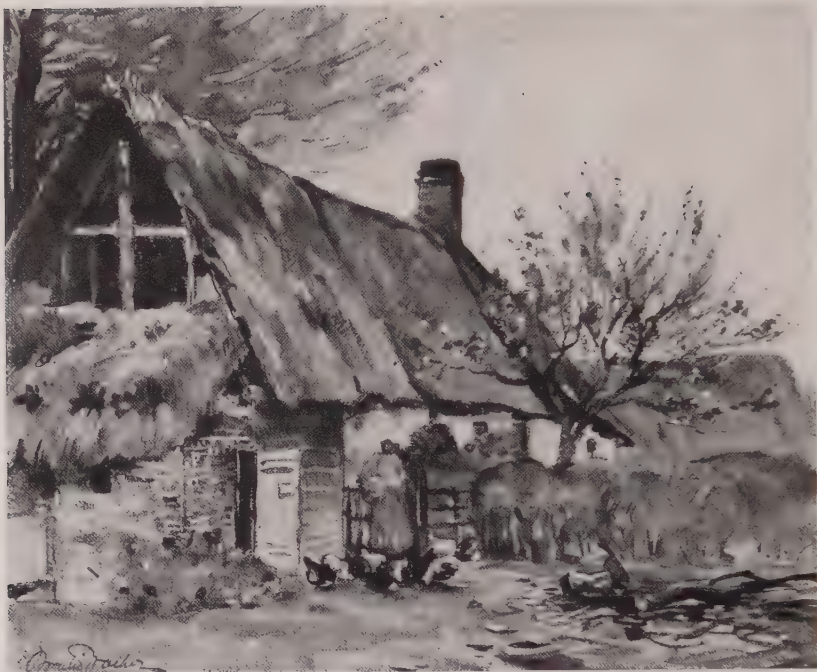
AWARDED THE GOLD MEDAL OF HONOR

WATER COLORS AND MINIATURES AT THE PENNSYLVANIA ACADEMY

BY EUGENE CASTELLO

UNDER the joint management of the Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, there was opened to the public on November 4 the Twenty-first Annual Exhibition of original water color paintings, works in black and white, pastels, drawings and illustrations in various mediums, continuously on view until December 9, inclusive. During the same period, exposed in Gallery I of the Academy's suite, were the works assembled for the Twenty-second Annual Exhibition of the members of the Pennsylvania Society of Miniature Painters. In the South Corridor, the Edward H. Coates Memorial Collection of oil paintings, presented by Mrs. Coates, has been installed. Mr. Coates was President of the Academy, May 12, 1890, to June

1, 1906; Treasurer, February 11, 1878, to February 8, 1885; and Director, October 8, 1877, to June 1, 1906, and was also a Life Member. He was one of a group of donors of "Midday Rest," by J. Alden Weir; "Breton Peasant Boy," by Dagnan Bouveret; a portrait of Richard Vaux by John McLure Hamilton; and individually presented "The Model," by Fortuny, three water colors by Corlandi, a replica of the portrait of S. Weir Mitchell, M.D., by Robert Vonnoh, a bronze "Nymph of the Schuylkill," and a bronze reproduction of the statue of Washington from the original carved in wood by William Rush. Interesting to note also, in Galleries A and K is the exhibition of the works of the Chester Springs Summer School of the Academy.



FARM HOUSE

WATER COLOR BY HORATIO WALKER

TWENTY-FIRST ANNUAL EXHIBITION, PHILADELPHIA WATER COLOR CLUB

The first impression upon entering the galleries during the day is that of rather insufficient top lighting, evidently caused by the recent erection of tall commercial buildings in the immediate vicinity, suggesting very urgently the desirability of the proposed new location of this fine old institution upon the Parkway Plaza. Something has been done, however, to relieve the somber effect, in the way of covering the walls of the galleries with a light neutral gray fabric that goes far to remedy the defect. Very successful, indeed, is the night lighting, showing the works on the walls and the sculptured pieces to the best advantage, and incidentally the distinguished gatherings of handsomely appareled guests at the usual evening receptions.

Groups of water colors, sanguines and pastels, mainly bits of Spain and Italy, by Violet Oakley and Edith Emerson, occupy the walls of the North Corridor and amply sustain the already widely known professional reputation of these talented women. Included in the group are two or three portraits such as "Anita" of Ronda, by Miss

Oakley. Tangier, also, with its Oriental atmosphere, brilliant local color, Moorish buildings and gardens, adds much to the interest of the traveled observer. In Gallery F one sees centered a group of five works by Charles H. Woodbury, water colors of subtle beauty in color, almost impossible to reproduce by means of photography for purposes of illustration. Mr. Woodbury is inimitable in his study of "Porpoises," and a fine chromatic radiance stands out in his picture of "Mount Pelee."

Quite different in handling, yet admirable in its way, is a group of coast scenes painted in gouache by Catherine Wharton Morris, hanging nearby. They have the virile touch of the painter that expresses with a few bold strokes the essential features of his subject. Opposite hangs a group of water colors by Frank W. Benson, six in number, one a still life, the others landscapes, among them a beautiful lily pond entitled "The Mirror." Noted here also are a number of charming little works in tempera painted in Southern Italy by Yarnall Abbott. There is a single example of the work of John Singer



ALLAIR DONN PUTS TO SEA

LITHOGRAPH BY GEORGE BELLOWES

TWENTY-FIRST ANNUAL EXHIBITION, PHILADELPHIA WATER COLOR CLUB

Sargent, "On the Beach at Baja," a water color sparkling with sunlight, lent by Edmund G. Hamersly, Esq. Horatio Walker exhibits three works, pastoral subjects, rich in color quality, of which the "Farm House" is perhaps typical. But while writing of color, it would be difficult to find in the whole show a more opulent display of gorgeous hues than William C. Watts assembles in his group of Japanese and Chinese studies. Robert Riggs goes to Algeria for a group of water colors convincingly realistic and painted with able artistry. Highly decorative in color, indefinite in form, expressive of the emotion of the artist, no doubt, but requiring more than a hasty glance for comprehension, is a group of water colors by Alexander Robinson. We are here in the presence of modern art, a change from the banal conventionalities. Wilmot E. Heitland sends a group of good water colors of Florida; Alfred Hayward, pictures of the canyons of the Far West; M. W. Zimmerman a group of "Rydal Notes" in water color suggestive of Japanese painting; Birger Sandzen a group of Colorado scenes vibrating

with color, the eccentric tree forms and stratified rock of the region effectively painted, and Paul Gill a number of capital sketches of the Arab quarter of Tunis. Childe Hassam contributes eight masterful water colors of New England localities.

Hilda Belcher's group of water colors of children have the personal quality essential to portraits, combined with excellent technique of the brush. John R. Frazier shows a very strong work in his painting of a "Maine Coaster"; J. Frank Copeland a group of sketches of fishermen's shacks in the same locality; and W.A. Hofstetter, a colorist of unusual ability, a number of brilliant landscapes. There is a well-drawn, luminous "Interior," by Carl Larsson, lent by H. G. Leach, Esq.; a group of figures by George H. Hallowell, "The Woods Supper," that is most effective in lighting and composition, and a studio interior "In Pose," by J. Scott Williams, quite satisfactory in drawing and illumination. Autumnal coloring of the foliage of American trees is happily rendered in the group of water colors by Thornton Oakley, painted "At Villa Nova." The

works in progress of Washington Cathedral are subjects of a group of fine etchings by Joseph Pennell; Rockwell Kent has a number of drawings in pen and ink of the Strait of Magellan; Charles Hargens a drawing in the same medium of "Rag Pickers"; George Bellows, lithographs of notable merit; Philip L. Hale, silver point and pencil drawings of delightful delicacy. Good pastels are on view by Warner Davis and Elizabeth F. Washington, and there are two wood engravings by the veteran, Timothy Cole.

The exhibition of miniatures is appreciably different from those of previous years in the way of more variety in subject and technique, more little pieces of decoration, flowers, still life and landscapes, while some of the figure pieces are handled in richer and more decorative color. The Medal of Honor was awarded to Rosina C. Boardman for her work, "The Burnoose." Particularly good painting is seen also in Bertha Coolidge's "Girl's Head" and "Boy in a Green Sweater," by Annie Hurlburt Jackson. The wall of honor is centered by Eulabee Dix Becker's "A Visitor One Hundred Years Ago," an interior

with interesting color. Margaret Foote Hawley exhibits a portrait of a boy, "Jean Berdan," an effective arrangement of a figure against a blue and gold background.

There is an interesting self-portrait by Clifford Addams, one of the few exhibitors of the male sex. Portraits of celebrities are "William Rockefeller," by Gertrude Laura Pew, and "Charles W. Eliot," President Emeritus of Harvard University, by A. W. S. Siebert. Emily Drayton Taylor exhibits portraits of "Dora Lewis, Jr." and "Edward Patterson Childe," both satisfactory examples of this difficult art. A. Margaretta Archambault has an important group of small works full of charm and expression. There is good color in Harry L. Johnson's "Lisa of the River"; and Elizabeth Washington shows good portraits of children—"Lawrence and Louise"; Rebecca Burd Peal Patterson shows two small works in quaint old black frames, "Helen" and "Mrs. C."

The exhibitors number among them members of the California Society of Miniature Painters, many from New York, others from Boston and Chicago.

AMERICAN PAINTINGS AND SCULPTURE

THE THIRTY-SIXTH ANNUAL EXHIBITION OF THE ART INSTITUTE OF CHICAGO
NOVEMBER 1-DECEMBER 9, 1923

QUITE apart from its intrinsic merits, a show of the proportions of the Thirty-Sixth Annual Exhibition of American Paintings and Sculpture brings up an interesting and vital question: Whither are we drifting? And the answer, as found in the 243 representative paintings and 43 pieces of sculpture that comprised the exhibition, seems to be that we are drifting very little, but are progressing in a straightforward and intelligent manner along the well-established pathway of tradition. There was little of the eccentric or bizarre in the American exhibition. In many ways it was the culmination of the best American doctrines, a flowering of familiar tendencies. It was indeed an "American" school, or at least its ancestry was of *Mayflower* rather than *Leviathan* vintage, for the derivation from old and accepted masters was far more marked than any kinship with newer and rebellious spirits.

And it is, after all, but natural that the waves of a distant storm should beat but faintly on the shores of a land flowing with milk and honey, for a nation's art must inevitably reflect a nation's mood, and a country basking in plenty and contentment is more than likely to produce an art that is serene and healthy. Certainly the annual exhibition at the Art Institute was indicative of a spontaneous wholesomeness in the attitudes of the artists represented.

The show was carefully and judiciously hung, on a single line, with the "big" pictures impartially distributed, so that a uniformly interesting tone was sustained throughout the galleries. It was through no accident that Charles W. Hawthorne's "Adoration of the Mother," Charles Hopkinson's "Mary in Blue," and John Carroll's "Kathleen" occupied the wall immediately facing the visitor as he entered the gallery,



THE TWINS

E. MARTIN HENNINGS

AWARDED THE MARTIN B. COHN PRIZE

for this group struck a note characteristic of the entire show—a note of clean color, fluent execution, and high decorative quality. The decorative element was in general strongly accented, dominating portraits, still life, and landscapes.

Prizes were awarded as follows: The Mr. and Mrs. Frank G. Logan Medal and prize of fifteen hundred dollars to George W. Bellows for his "Portrait of My Mother"; the Potter Palmer Gold Medal and prize of one thousand dollars to Leopold Seyffert for his portrait of Dean Hall of the University of Chicago; the Norman Wait Harris Silver Medal and prize of five hundred dollars to Charles W. Hawthorne for his painting, "Adoration of the Mother"; the Norman Wait Harris Bronze Medal and

prize of three hundred dollars to William Ritschel for his "South Sea Foam"; the William M. R. French Memorial Gold Medal for a painting or a work of sculpture by a student or former student of the Art Institute to Walter Ufer for his painting, "The Fiddler of Taos"; the Martin B. Cahn prize of one hundred dollars to a Chicago artist to E. Martin Hennings for his painting, "The Twins." Honorable Mentions were awarded the following: Landscape—"Mountain in Shadow," John Sharman; Architectural Subject—"In France," Mary H. Wicker; Sculpture—"Moses," Samuel Klass-torner; Portrait of Figure Piece—"Florence," S. P. Baus.

The prize winners were an unusually distinguished group, and it is interesting to note



IRVIN COBB AND HIS DAUGHTER ELIZABETH

WAYMAN ADAMS

that five of the seven were figure paintings. In George Bellows' portrait, his mother is realized as significantly and poignantly as Whistler's "Mother." Less senile and nebulous than the latter, she is presented in this portrait as sitting quiescent, yet still powerful, an integral part of her old-fashioned surroundings, which are as vital to the portrait as the face itself or the hands. Leopold Seyffert's portrait of Dean Hall suggests the dignity of academic eminence

without being in itself at all ponderous. It is a suave and finished painting. Mr. Seyffert was also happily represented in the exhibition with two sunny portraits of his small boys. Mr. Bellows was at one time an instructor in the Art Institute School; Mr. Seyffert is at present a member of the faculty.

Charles Hawthorne's "Adoration of the Mother" combined an old master's reverence for his subject with a strictly modern use of

frank color and pattern. Walter Ufer's "Fiddler of Taos" and E. Martin Hennings' "Twins" were both thoroughly indigenous to their chosen American backgrounds. Both revealed a sympathetic understanding of the humor and virility of life in the west. Ufer's canvas is slightly the more exotic,

In addition to the prize winners, a number of interesting portraits were exhibited. In some of these the artists frankly strove for a felicitous transcription of feature and personality; in others the person in the picture was viewed as a part of the pattern. Within both groups was plenty of variety and differ-



THE FIDDLER OF TAOS

WALTER UFER

AWARDED THE WILLIAM M. R. FRENCH MEMORIAL GOLD MEDAL

with its sun-filled sky and distant mountains behind the boldly treated figure of the old fiddler. Hennings' two hardy, quizzical pioneer types were presented in a manner as straightforward and unpretentious as themselves. In both these canvases the human beings shown were the chief interest, yet the suggestion of setting was sufficient to convey the quality of air and temperature.

entiation, for there is no better opportunity for an artist to reveal his individuality than through his reaction to another personality. To the first group belonged Wayman Adams' portrait of Irvin Cobb and his daughter Elizabeth, in which the contrast between Cobb's bluff solidity and his daughter's slim youthfulness was brought out in Adams' swinging, rather loose manner. Cecilia

Beaux's gracious portrait of "Mrs. Drinker and Son" showed the heights of blandness and refinement to which this type of portraiture may attain. Abram Poole was represented by two deliberately sophisticated portraits, "Mlle. de Benoit" and "Mme. Bosnanska." An arresting contrast in method was afforded by two small canvases that hung side by side in one of the rooms—

dictum, too, in this respect, among them Richard E. Miller, Leon Kroll and Louis Ritman. There was less realism but a high decorative quality in Karl Anderson's "The Vineyard" with its low, rich colors, and in Ettore Caser's "Old Man's Dream" and "Dancers around an Old Tree." Less realistic than decorative, the late Max Bohm's "Norsemen" was nevertheless full



THE WIDOWER

VICTOR HIGGINS

Robert Henri's "Young Sport" and Sidney E. Dickinson's portrait of himself. The "Young Sport's" lustrous eye and sturdy impudence are presented with the bold, unhesitating Henri brushstroke and candid color; the Dickinson figure is meticulously painted, eyelashes and separate hairs distinct, painstakingly amusing.

Manet's dictum that "the principal person in a picture is the light" was a governing principle in a number of the figure paintings. Frederick C. Frieseke was represented with two of his characteristic frivolous women in characteristically broken color. Other men showed their acceptance of the Manet

of the action of vigorous human bodies.

Light also played a big part in the landscapes, which, while not so numerous as in former years, made a noteworthy group. Perhaps it is to make up for the long years when brown trees and sombre skies were the inflexible rule for landscapes, that this type of painting has, ever since the Barbizon School, risen higher and higher in key. Certainly there was plenty of color in the exhibition, very high in tone as in Ross E. Braught's large canvases, "On the Delaware" and "In the Valley," or somewhat more restrained as in the paintings of Jonas Lie, Wilson Irvine, and Rockwell Kent.



FRIAR'S HEAD

GEORGE PEARSON ENNIS

It is always interesting to observe the approaches to American life that different groups of artists make. Some men, like Jerome Myers, seek their material in the push and movement of the streets. Then there are those two widely differing groups, the Taos and the Boston painters, both of whom were adequately represented at the exhibition. Such men as Edmund C. Tarbell and Philip L. Hale have for long been intent upon revealing with the utmost restraint and refinement the pleasant surfaces of their surroundings. Their two canvases in the show were characteristic; over Tarbell's "Mary and Mother" and Hale's "Moment Musical" hovered a mellow maturity of vision and technique. They are the true aristocrats of American painting, fully conversant with the charms and nuances of man-made refinements and gracious people. The Taos men, on the other hand, have gone as far as possible from the shel-

tered life of cities for their inspiration and their material. They have sought nature in its most brilliant aspects and human nature in its most primitive. If Tarbell and Hale speak in the cultured accents of tradition, these adopted sons of the west are striving for a new and perhaps a harsher, at any rate authentic, American idiom. This group was well represented with canvases by Walter Ufer, Victor Higgins, Ernest L. Blumenschein, O. E. Berninghaus, and others.

Of the forty-three pieces of sculpture scattered through the galleries, the majority tended towards small decorative works, somewhat conventionalized as in Sherry Fry's undulating figure of "Undine," or flowing of line and drapery as Mario Korbels' "Night," or lightly whimsical and fantastic as in Sylvia Shaw Judson's piquant "Naughty Faun," Edward Berge's "Sea Urchin," and Albin Polasek's "Pan."

R. M. F.



ADORATION OF THE MAGI

CENTER PART OF A CHRISTMAS CRIB, NEAPOLITAN WORK, MIDDLE OF EIGHTEENTH CENTURY. NOW IN THE BAVARIAN NATIONAL MUSEUM AT MUNICH. HEADS OF FIGURES MODELED OF CLAY, LIMBS CARVED OF WOOD, FIGURES CLAD IN DRESSES OF REAL STUFF. SIZE OF FIGURES ABOUT 10 INCHES

ART IN CHRISTMAS CRIBS

BY PHILIPP KESTER

LONG before the Christmas Tree was universally accepted as a symbol of merry Yuletide, the Catholic countries in Europe, especially Italy, knew another way to remind the believing of Christmas time: it was the putting up of so-called Christmas Cribs, scenic representations of the birth of Christ by means of small puppets which originally were put up only in churches, but gradually gained ground also in family life and finally enjoyed a widespread popularity.

It is said that St. Francis of Assisi, the founder of the Franciscan Order, was the first to put up a Christmas Crib in 1223 and his example was soon initiated throughout Italy and in other Catholic countries. While the first Christmas Cribs were limited to a few roughly made figures showing the Holy Family in the stable at

Bethlehem with the worshipping of the three Magi and the shepherds, the subject was later steadily enlarged, and in some cases various scenes of the life of Christ were represented at the same time. There are cribs showing, aside from the birth, scenes like the flight to Egypt, the nuptials at Cana, Jesus among the scribes and other striking incidents. When the Christmas Cribs had become a family institution, their scope grew larger and the most varied scenes of profane life were added to them. All sorts of human figures, like peasants, fishermen, beggars, soldiers, and many sorts of animals mingled into the well-known characters of the Scripture, and in the minuteness of their garments and their equipment they are sometimes a valuable testimony as to the manners and customs of the time.

Great attention was, in the long run, given



VIRGIN WITH INFANT

CENTER GROUP OF THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB, NOW IN POSSESSION OF SEBASTIAN LANG, WHO ACTED THE PART OF "ANNAS" IN THE LAST PASSION PLAY. WOOD-CARVED FIGURES, END OF EIGHTEENTH CENTURY



FIGURE OF AN ANGEL IN THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB. WOOD-CARVED WITH MOVABLE LIMBS, CLAD IN SILK. GARMENTS AFTER THE PATTERN WORN BY THE CHORUS OF ANGELS IN THE PASSION PLAY OF 1790



THE MOOR AMONGST THE THREE MAGI IN THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB. WOOD-CARVED FIGURES, RICHLY DRESSED AND DECORATED, END OF EIGHTEENTH CENTURY



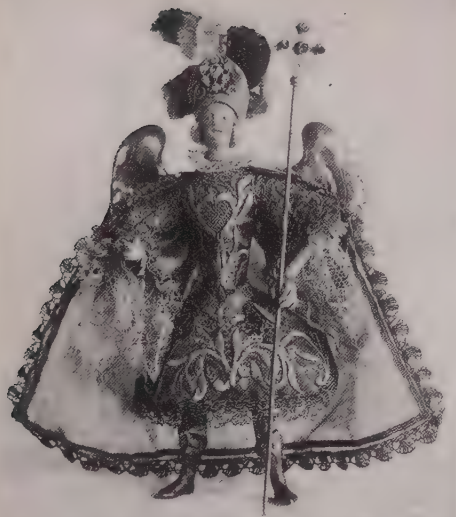
ADORATION OF THE SHEPHERDS

CENTER PART OF A NEAPOLITAN CHRISTMAS CRIB. HEADS OF FIGURES MODELED OF CLAY, LIMBS CARVED OF WOOD, FIGURES CLAD IN DRESSES OF REAL STUFF. SECOND HALF OF EIGHTEENTH CENTURY

to the execution of the figures and to their artistic value. While in Italy the figures were mostly made of wax or of terra-cotta, the making of crib figures opened a large field to the wood-carvers' art when the crib custom had spread to Tyrol and Southern Germany. The seventeenth and the beginning of the eighteenth century was especially favorable to this art, and many old crib figures still preserved, are in the realistic execution of the body and faces, small

masterpieces in their kind. Unfortunately later generations did not appreciate much this special branch of plastic art, the growing popularity of the Christmas tree having pretty nearly done away with the cribs, and many a small work of art may have carelessly been stowed away and may have finally ended in the rubbish pail.

Only nowadays with the growing interest and estimation for all things antique or of antique appearance, also the Christmas



ANGELS MADE BY NUNS IN A TYROL CONVENT FOR EIGHTEENTH CENTURY CHRISTMAS CRIB, SIZE ABOUT 6 INCHES

Cribs and crib figures have regained their honor, and the antiquity shops are eagerly looking for them. Most of these figures have movable limbs, and the utmost care has been taken as to their attire. The finest sort of silk and other material has been used to clothe them, and genuine silver and gold lace used extensively.

A fine specimen of complete Christmas Crib of this character may be seen at Oberammergau, the famous Passion Play village. Formerly in the old parish church, it is now in possession of Mr. Sebastian Lang, who acted the rôle of "Annas" in the Passion Play and whose son is at the head of the renowned Oberammergau Carving School.

The figures, most of them dating back to the eighteenth century, are an excellent document of the early wood-carving art in the village, while the garments exactly correspond to the costumes worn in the Passion Plays of that period. Other Christmas Cribs may still be found in the possession of churches or some private families in the country, as well as in the larger cities. The Bavarian Museum at Munich has a splendid collection of Christmas Cribs gathered from all over the country and

counted today among its most valuable treasures. That the interest for Christmas Cribs has not died out entirely among the population is shown by the so-called Christmas Crib Market that takes place at Munich every year in the Christmas week. Grottoes of cork and roots representing the Bethlehem stable are sold there, as well as the customary crib figures of various metals. They are, however, cheap market ware and have nothing to do with the carefully and artistically wrought figures of olden times.

The following statistics concerning attendance at art museums in the United States and abroad afford interesting opportunity for comparison: The Art Institute of Chicago and the Metropolitan Museum of Art, twelve months, over 1,000,000 each; The Boston Museum of Fine Arts, same period, over 300,000; attendance at the Freer Gallery of Art in Washington since it was opened last spring averaged daily 400; attendance at the National Gallery, Trafalgar Square, London, for twelve months, 629,243; Musée de Louvre, 386,400; Musée de Luxembourg, 79,096; Musée de Versailles, 211,631; Musée de Trianon, 120,753.

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A NEW SPIRIT IN MODERN ART

There has been much discussion of the merits and demerits of modern art; it has had its advocates and its opponents; while some have claimed much for it, others have believed that it pointed the way of destruction.

Undoubtedly the modernists, so called, have perpetrated many crimes against both reason and beauty, but no one who follows the current exhibitions could fail to believe that in spite of this they may have performed a helpful service, such service, for instance, as Winston Churchill in his "World Crisis" claims Lord Fisher performed for the British Navy prior to the Great War. "It was Fisher," he says, "who hoisted the storm signals and beat all hands to quarters, who shook them and beat them and cajoled them out of peaceful slumber into intense activity." "But," he adds, "the Navy was not a pleasant place while this was going on."

The same may be said of art in these

later days. It has not been pretty, it has not been pleasant, but the artists probably did need to be shaken and beaten and cajoled out of their peaceful slumbers in order that they might get a new angle of vision, that they might worthily carry on the great torch of art. For somehow or other, the sensibilities shocked by those who have disregarded tradition and discarded the amenities of beauty and resorted to distortion have led the rank and file of sane-thinking, aspiring, truth-seeking artists into new paths and brought forth, as a result, new and admirable expression.

If anyone doubts that, whatever the cause, this is the effect, and that over the face of art today has come a change—a change for the better, let him or her visit some of our leading current exhibitions, such, for instance, as that held last spring by the Pennsylvania Academy of the Fine Arts, or, more lately, held by the Washington Water Color Club in the Corcoran Gallery of Art.

The latter was a little exhibition of only about two hundred works, the majority of which were by local artists, yet it was conspicuous for merit. The pictures which were set forth were vigorous and sincere, vital and colorful—pictures which, by reason of technical competence and courageously bold expression, held their own and put to shame certain weak efforts of the past. These painters evidently had a message and had concerned themselves with beauty.

Compare the works of the best of these contemporary artists with the works of the school of Corot and it will be found that the latter, despite its poetic beauty, fades in comparison. The French Impressionists opened the windows and let in the light and the air; the Modernists seem to have taught us to understand form and to have opened our eyes to the glory of pure color. Their art is that of today, but they do not disregard tradition. The art they put forth is that which conforms to the art of the ages, but it has a virility and a brilliancy unknown in the past; it dares comparison with Nature. And as yet we are just stepping over the threshold of accomplishment; whither it will lead we are still unaware. No one individual has pointed the way. Like all great art, it has come out of the darkness, and many have contributed.

NOTES

ART IN THE WASHINGTON WATER
WASHINGTON Color Club held its Twenty-
Eighth Annual Exhibition
at the Corcoran Gallery of

Art from October 27 to November 20, most of the two hundred and twenty-two exhibits shown being upheld to such a standard as to make the showing one of unusual excellence and merit. The exhibition occupied not only the semicircular gallery for special exhibitions and the anteroom, but the first American gallery as well.

The first impression one had upon entering the rectangular gallery was of freshness of color and crispness of execution. The artists evidently had something to say, and they said it admirably. For a long time water colors have had a bad name and have been associated in the minds of many with amateur effort; but here was professional work which possessed virility and evidences of skill. Furthermore, it was of a joyous sort, apparently done with zest and real enjoyment. Childe Hassam, Charles H. Woodbury and Frank W. Benson, foremost among the water colorists of our day, each made one or more contributions to the collection, but the fact that their works did not stand out unduly from among the others went to show that the collection as a whole was made up of "all star" pictures.

The Art Center opened the season this year with an interesting little no-jury exhibition of works by local artists, all upheld to a high standard and creating a most favorable impression. The artists contributed generously and of their best. Richard Meryman sent his very unusual portrait of Dean Wilbur, and Burtis Baker contributed a figure study in his best mode. There was a large canvas, a woman and child, by the late Max Bohm, which recalled the excellent exhibition of this artist's work held at the Art Center last season and emphasized the loss occasioned by his recent death. Bryant Baker was represented by a characteristic interior, a picture of a young girl seated at an old-fashioned table in an attractive living room. Other painters contributing works of exceptional merit were Catherine C. Critcher, A. H. O. Rolle, treasurer of the National Art Center

and a prominent member of the Landscape Club of Washington, Lillian Cook Doherty, Marguerite Munn and Gladys Brannigan.

On the whole it was an engaging showing and one which went far to indicate the admirable work which is being done in the Washington studios.

At the Washington Arts Club three interesting one-man exhibitions were held the latter part of October—a collection of oil paintings by Cameron Burnside whose work is perhaps better known abroad than at home, on account of long residence in France and for lack of showing in this country; paintings by Grace Deike of Cleveland, Ohio, which was the first showing that this artist has made in the east; and a number of exceedingly attractive wood-block prints and water colors by Harry de Maine, of New York City.

The Corcoran Gallery of Art has recently received as a gift from the Hon. David Jayne Hill, in compliance with the wishes of his wife and in her memory, a three-quarter length portrait of himself, painted by Zorn, and a portrait-bust by Saint-Gaudens, likewise of himself—both valuable acquisitions.

THE BALTIMORE MUSEUM The Baltimore Museum of Art has lately issued the first copy of a bulletin he got out from time to time. This bulletin answers

the question "Why Should there be an Art Museum?" as follows: "To Serve all the Community." "The museum is as integral and important a part of the educational system of a city as the library and the school. The art museum teaches through seeing, and aids in the cultivation of taste. Good taste is a distinct asset in the home, the factory and the entire community."

There have been twelve exhibitions of paintings, sculpture, furniture, silver, jewelry, textiles, armor, ceramics, etc., held under the auspices of this Museum during the past year, with a total attendance of 28,986. During the first week of the sculpture exhibition 8,330 persons entered the Museum and many times this number enjoyed the sculpture in Mount Vernon Place. Handicrafts from all parts of the country were included in the exhibition,



VIEW OUTDOOR SECTION SCULPTURE EXHIBITION
BALTIMORE MUSEUM OF ART

which opened November 16 and concluded December 16.

To quote further from the News Bulletin: "Many phases of the art museum can be of direct service to the industries of the city. Baltimore has long been celebrated for fine silver, and there are other manufactures to which an art museum can be of enormous value. The financial profit will be in proportion to the appreciation by the industries of the economic value of beauty. 'Art has come to be as necessary to the manufacturer from a dollar and cents standpoint as nails and paint. It is the initial design on the first yard of calico that sells the whole bolt,' said the Secretary of the Illinois Manufacturers Association.

"The public schools and other educational institutions such as Goucher College, the Maryland Institute of Arts, and the Women's Clubs have already found the Baltimore Museum of Art of great service in their work. Classes visit the galleries and prepare papers, the conference room is used for lectures, the lantern slides are available for use in schools as well as at the Museum. The reference library is growing and there are frequent free lectures by the director and others."

Under the heading "Art Museums in the United States," *News of the Baltimore Museum of Art* gives the following interesting résumé:

"During the past twenty years many notable art museums have been established. Forty-six cities have a fine building specially erected to house the art collections. In San Francisco the fourth gallery will soon be opened to the public; in New York there are six important buildings and many smaller public collections. In the State of Ohio, five cities have important art museum buildings.

"The character and success of many of these art museums has been due to some great initial gift by one or more public spirited citizens. In other cases the membership has been built up slowly by the devoted service of a small group of men and women with municipal support as soon as the value of the work has been proved. The Metropolitan Museum in New York and the Art Institute of Chicago, the two largest art museums in the country, erect one unit of their building after the other as funds permit. Both have received many



INTERIOR VIEW SCULPTURE EXHIBITION
BALTIMORE MUSEUM OF ART

large bequests, often from unexpected sources, such as the Rogers bequest of over \$5,000,000 to the Metropolitan Museum of Art.

"In Detroit \$40,000 was subscribed by the incorporators. Later \$100,000 was raised for a building which was opened in 1888. Gifts followed rapidly. Recently the city has contributed ground for a new building and makes an annual appropriation toward maintenance.

"In Toledo a remodeled home, lent by the president, was occupied from 1902 until 1912. The present ground and building are valued at \$400,000; of this half was the gift of President Libbey and the balance was raised by popular subscriptions varying from 10c to \$15,000.

"Art is not for the 'few.' Art is for the 'many.' It touches closely the needs of the community. The eight-hour day has brought increased leisure. Interest in and understanding for that which is beautiful and inspiring will bring into leisure hours influences and occupations tending to counteract all that is vulgar, brutal and degrading. Toward that end one of the most potent instrumentalities is the museum of art.

"Ten years ago J. C. Dana, pleading for a

museum of art where objects would be used rather than preserved, wrote: 'Tomorrow objects of art will be bought to give pleasure, to make manners seem more important, to promote skill, to exalt hand-work and to increase the zest of life by adding to it new interests.' His dream has come true, for a citizen of Newark is at present erecting a \$500,000 building for the art museum of that city."

With Commendatore Vittorio Pica as president, a Congress of the Exhibiting Artists, including several for-

igners and Italians from every part of the realm, was held in the Court Theatre of the Royal Villa of Monza the closing week of September and of the First International Biennial Exhibition of Decorative Arts, upon which two articles have appeared in recent numbers of this magazine. The Honorable Guido Maragoni, founder, promoter and general manager of the exhibition, closed his ample report of the undertaking with the cheerful news that not only would the financial balance pay almost totally the enormous expenses of adapting the villa to the requirements of the exhibition, but—and

every visitor knows that this is notwithstanding the unsurmountable difficulties of traffic and universal conditions that so badly hamper international and even local travel—the organization has so wonderfully succeeded that it will be in a position to further preparations for the Second Exhibition in 1925 by awarding pecuniary assistance to such sections of Italy and to such artists as may be unable to carry out the scope of their exhibits. The Congress agreed to coordinate the work of the Second Monza International with, and also to formulate a special request for government aid toward a fitting Italian representation in, the Universal Exhibition at Paris, which will also take place in 1925, after the lapse of the quarter of a century. A last and notable resolution was to concede the privilege of constructing open pavilions with full liberty as to style.

VIOLET OAKLEY HONORED ABROAD	The Victoria and Albert Museum of London has recently acquired, through the gift of Mr. John D. McIlhenny of Philadelphia, the original drawing by
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Violet Oakley for her mural painting entitled "The Trial of William Penn before the Lieutenant of the Tower of London," which is in the Governor's Reception Room of the Pennsylvania State Capitol. It has also secured a copy of "The Holy Experiment," consisting of reproductions of Miss Oakley's series of decorations in the Harrisburg Capitol with illuminated text from Penn's writings. Foreign editions of this monumental work were issued this past summer, and at that time exhibitions were held of the original drawings and sketches for the mural paintings, and of the reproductions, in England and Spain under Miss Oakley's personal direction. In Madrid Miss Oakley and her coadjutor, Miss Edith Emerson, were entertained by the Directors of the National Gallery and the Gallery of Contemporary Art, and given opportunity to meet the leading Spanish artists. When the exhibition was held in London the following interesting account of the way in which the series of decorations came into existence was written by a well-known London critic:

"These paintings depict scenes from the

life of William Penn, and the founding of the State of Pennsylvania. William Penn fought the great fight for religious liberty in the seventeenth century. The paintings in the Reception Room take us through various phases and scenes of these troublous times to be crowned by Penn's first sight of the shores of Pennsylvania as he ascended the river 'from whence the air smelt as sweet as a new-blown garden,' bringing at last true his words, 'I had an opening of Joy as to these parts when a lad at Oxford.'

"The paintings in the Governor's Room are planned exclusively dealing with the Foundation of the State and stopped just short of recording any event within the life of the state itself—bringing William Penn in the prow of the ship *Welcome* only within sight of his promised land. These paintings were started in 1902 and finished in 1906.

"Five years later, in 1911, the great American painter, Edwin Abbey, died, and Miss Oakley was commissioned to undertake that part of the contract with the state which at the time of his death had not even been begun. Miss Oakley was not, as has been erroneously reported, to finish any of the paintings which he had begun or planned. That was done by his assistant in his studio in England, and the panels were exhibited at the Royal Academy. And so it came about that Miss Oakley had to take up again the threads and weave the tapestry of the history of a state, symbolizing now the great structure whose foundations she had before seen in the laying.

"It was in London in the autumn of 1912 that she began to work upon the theme for the paintings in the Senate series. At this time Balkan troubles disturbed Europe, and the first panel to be painted symbolized 'International Understanding and Unity,' during a period when a Federation of the World was considered by the vast majority of mankind, a wild and forlorn dream of visionaries.

"Epitomizing as it does—this decorative scheme—William Penn's dream of a world free from war, it is singularly apt at the present time when the nations are seeking to find a way out of the labyrinth of strife into the realms of peace. Twenty years has it taken the artist to execute this colossal work, and some idea of its scope, thoroughness and artistic achievement can be got



TRIAL OF WILLIAM PENN BEFORE THE LIEUTENANT OF THE TOWER OF LONDON

ORIGINAL DRAWING BY VIOLET OAKLEY FOR DECORATION IN PENNSYLVANIA STATE HOUSE. RECENTLY PRESENTED TO THE VICTORIA AND ALBERT MUSEUM, LONDON, BY JOHN C. MCILHENNY, ESQ., OF PHILADELPHIA

from a volume called the 'Holy Experiment,' also on view at the Gallery. This magnificent book is written and illuminated by the artist and illustrated with colortype reproductions from the mural decorations themselves. It has been translated into French, German, Italian, Spanish and Japanese. Presentation copies have been made to the President of the United States, Mr. Taft, and Mr. Wilson, also a copy has been accepted by the League of Nations' Library and the subscription list geographically represents eighteen American States, England, France, Germany, Italy, Japan and Morocco."

COMMUNITY
ARTS AND
CRAFTS
EXHIBITION
IN NYACK

An interesting Arts and Crafts Exhibition was opened in the Auditorium of the Nyack Club on October 27 at Nyack, New York. On the walls are to be found paintings of many

well-known artists, including the "Winifred" of Hilda Belcher and dry points by A. Garfield Learned. Sculpture was well represented also, and the collection included a Naiad by

Edward McCartan, whose charming Diana was illustrated in these pages a short time ago. Among the other exhibitors were Carl Heber, sculptor, John Kellogg Woodruff, Sara Hess, Frances Keffer, Elmer Hader, Berta Hader (miniaturist), Frances C. C. Coan, Dora F. Ward, B. Cory Kilvert, A. G. Brandt, and many others.

The Club Auditorium furnished an admirable setting for the exhibition, the stage, draped and decorated suitably, being the space allotted to many examples of the crafts and applied arts, while the walls were, naturally, reserved for the framed pictures.

The exhibition was under the supervision of the Arts Committee of The Nyack Club, C. Arthur Coan, Chairman.

LONDON
NOTES

The following were the chief exhibitions open when these notes left London, October 26: Burlington House—Ex-

hibitions of British Primitives and of Australian Art; Victoria and Albert Museum—Cartoons by Eric Gill, and work of the British Institute of Industrial Art; Whitechapel Art Gallery—Jewish Art (modern); Brighton

Corporation Gallery—Exhibition by the three Salons of Paris; Twenty-one Gallery—William Walcot; Willings (Gray's Inn Road)—Faculty of Arts Exhibition of Commercial Art; Tate Gallery—Pre-Raphaelite paintings and book illustrations; Arlington Gallery—Exhibition of the Campden Hill Club; Grosvenor Galleries—Lady Scott (Mrs. Hilton Young); Mansard Gallery—London Group; Royal Water Color Society—Winter Exhibition.

The most important exhibition ever held of the arts of the British Empire, including native handicrafts of many races, will open next April at the British Empire Trade Exhibition at Wembley. Many conferences will take place in this exhibition; for example, the Town-Planning Conference and probably that of the British Confederation of Art.

In December, this year, the British Confederation of Art will hold a meeting to decide upon a British policy in connection with the Second Congress of Intellectual Workers of the World, at the Sorbonne, Paris, which takes place at the end of this year.

The British Confederation of Art is now the official channel for sending information regarding British professional workers to the commission for intellectual cooperation of the League of Nations, and has already revised for this commission the British section of their important work, soon to be published, on the conditions of life and work of musicians—a first step towards collecting similar material for research into conditions of workers in all the arts. The B. C. A. Publication No. 1 will shortly be circulated. The Faculty of Arts, which deals more in publicity for art, is now advertising its own galleries and year book and is holding its Second Annual Exhibition of Commercial Art.

L'Amour de l'Art, an enterprising Paris paper, is devoting its December number entirely to Art in Britain; and in April of next year it will issue a special double number, in French and English, devoted to the Industrial Arts of the British Empire. Messrs. Benn Brothers, London, are issuing attractive illustrated monographs on Modern British Artists, such as Nevinson, Nicholson, John, Orpen, etc., and the same firm is publishing an Artists' Series of the plays of Shakespeare.

The "Old Vic," a people's theatre, has

now completed its almost superhuman task of producing every play Shakespeare wrote!

At Olympia an important Town-Planning Exhibition opens late in November, at the same time as the Commercial Vehicles Show. Separate as the interests of these two appear, both are interested in roads. Prof. Patrick Geddes, one of the greatest of town planners and a pioneer, recently returned from the United States and, after a brief visit here, sailed for further city-planning in India.

The building to be occupied by Africa at Wembley is being designed by H. V. Lancaster, F.R.I.B.A., President of the Town-Planning Institute. The London Society, supported by many architectural bodies and press, continues to push its great scheme for the reconstruction of the area around Charing Cross—the old station to be removed, a magnificent bridge to span the river, and the other side of the river—reaching as far as the new Waterloo Station, to be laid out according to the best ideas of the Town-Planners. Here would be the site for the Palace of All the Arts which London needs. The whole is known as the Charing Cross Empire War Memorial scheme.

Talking of War Memorials, on Armistice Night at the Albert Hall, in the presence of H. R. H. The Prince of Wales, Earls Haig and Beatty, all the Ambassadors and Empire Premiers, there will take place a performance by twelve hundred musicians, of a new work, "A World Requiem," by a new English composer, John Foulds, who will conduct. The work is in memory of the soldiers of *all countries* who died for their cause, and it should henceforth be played simultaneously in every city of the world on November 11.

Mrs. Nigel Playfair and Mrs. Pitt Chatham are opening a shop near the Brompton Road where handicrafts of many countries will be seen. They are going in for the artistic decoration and furnishing of flats and small houses, using only modern goods and, as far as possible, discovering fresh talents. This brings me to the show of British Industrial Arts in the Victoria and Albert Museum, which goes on from London to the Manchester Art Gallery.

British craftsmen have suffered greatly during and since the war, and the first impression of a show of their works is of people bordering upon starvation, spiritual and financial; but even in the darkest moments

there have always been brave souls battling to keep their flickering lamp alight, and so now one picks out of the present collection master-works equal to any ever produced in England. No mediaeval worker ever designed and made more beautiful carved furniture of English oak than that designed by Henry Wilson and executed by W. E. Mickelwright and his assistants. No silversmiths in our long history have done better than Bernard Cuzner and Omar Ramsden—each is a master craftsman.

Printing is also at a high level, and posters are continually improving. Examples of the former by The Pelican, the Curwen, the Baynard Presses fulfill all requirements; and poster designs by Kauffer, E. Tharle Hughes, E. Wadsworth, and Herrick are full of color, skill and originality. The series of posters by Spencer Pryse for the British Empire Exhibition, showing the various industries of the many countries in the Empire, are wonderful. The makers of leadwork are following, in a modern sense, old tradition, and a circular lead tank designed by Sosham and Russell, a garden flower box in lead by C. A. Purbrook and T. I. Emms, a study for a weather vane by S. Kingham, are all fine examples of what is best in English leadwork.

Painted glass by Welia Casella is always a feature of these shows, and H. M. the Queen has purchased one of this artist's powder bowls. Reco Capey shows delightful old-world painted boxes, exquisite in technique, and Charles Vyse's pottery statuettes of London figures mark a new step in pottery design. Warner's woven silks are always wonderful in texture and color and a never-failing standby from the point of view of workmanship. Indeed workmanship of superlative quality characterises British Industrial Arts.

AMELIA DEFRIES.

ART AT THE TENNESSEE STATE FAIR Each year the Home and Educational Department of the Tennessee State Fair holds several exhibitions which have become an important part of the fair. This autumn a large part of each of the three floors of the Home and Educational Building was given over to exhibitions. On the main floor a collection of pictures worthy of a metropoli-

tan gallery were on exhibition. These pictures, lent by the National Gallery of Art at Washington and circulated by the American Federation of Arts, included paintings by artists preeminently in the front rank of American painters.

On the same floor were arranged comprehensive exhibits of student work by the Pennsylvania and Boston Museum Schools. These were also secured through the American Federation of Arts. Other schools sent exhibits, among them the School of Industrial Arts, Philadelphia, the Chicago Academy of Fine Arts, the public schools of Nashville and several colleges, Ward Belmont, Peabody and others. An exhibition of various projects of public school art was loaned by the American Crayon Company of Sandusky, Ohio.

Maria Thompson Daviess, a Nashville artist, had a collection of miniatures on exhibition. Two of the most interesting were "The Boy Joseph," a study of a favorite model of Bourguereau's, and a miniature of an attractive American girl which had been shown at the Paris Salon.

On the second floor there were two collections of beautiful photographs. These comprised two exhibitions sent out by the American Federation of Arts, one, photographs of Town Planning, the other showing charming effects in formal and informal gardens. Both these exhibitions did much to stimulate civic pride.

One of the most interesting exhibits was of craft work by the children in the secluded districts of the mountains of Tennessee. This craft work is being taught through the cooperation of the Tennessee Federation of Women's Clubs.

The unusual character of these State Fair exhibitions is rapidly gaining for Nashville a distinctive place among art centers.

A recent bulletin of the Milwaukee Art Institute gives an interesting and varied programme of lectures and members' courses for the current season. Among the visiting lecturers mentioned therein are Mr. Robert B. Harshe, Director of the Chicago Art Institute; Mrs. Bertha E. Jaques, the organizer and now secretary of the Chicago Society of Etchers; Mr. Frank Weitenkamp, Curator of Prints

in the New York Public Library; Mr. Henry Turner Bailey, the well-known illustrator; Prof. Oscar B. Jacobson of the University of Oklahoma, and others prominent in the field of art. In addition to these lectures Mr. Dudley Crafts Watson, the Director of the Art Institute, conducts a series of lectures for members, covering such subjects as Interior Decoration, History and Appreciation of Art, etc.

No less comprehensive is the programme of exhibitions which the Art Institute has announced for the season, among which may be mentioned the Annual International Water Color Exhibition; the First Annual Exhibition of the English Society of Wood Engravers; a notable loan exhibition of Etchings by Rembrandt; the Annual Exhibition of the Chicago Society of Etchers; Paintings and Etchings by Charles W. Dahlgreen, of Chicago; and an exhibition of North African, Armenian and French subjects by Hovsep Pushman.

The ten galleries of the institute afford over a thousand linear feet for purposes of exhibition, and the fine and applied arts in all the contemporary phases are rotated upon these walls during the season. The permanent collection is displayed as a whole only during the summer months, while at other times exhibitions of painting, sculpture, the graphic arts, the arts and crafts and architecture are shown for two or four week periods.

The Art Institute has secured for its permanent collection and reproduced in its Art Bulletin a painting by Charles Caryl Coleman, "Bronze Horses of St. Marks," presented by Miss Lenore Cawker in memory of her mother, Mrs. Sarah Lincoln Cawker. This is an excellent example of architectural rendering, in the standards of the literalistic school of the late nineteenth century, which is interesting from the romantic and historic standpoint, as well as the artistic.

The Boston Museum of Fine
COLONIAL ART Arts has recently acquired
FOR THE by purchase the woodwork
BOSTON from the three original rooms
MUSEUM in the Derby-Rogers House
at Peabody, Massachusetts,

which purchase has been supplemented by a generous gift from Miss Martha C. Codman of a number of pieces of fine furniture,

window cornices, and fire tools which were originally used in the rooms and had become the property of the donor by inheritance. This house is said to have offered in its prime one of the finest examples of the architecture and furnishings of the early federal period in New England. It was designed by Samuel McIntire of Salem, and was erected during the years 1800 and 1801 for Elizabeth Derby, the eldest daughter of Elias Haskett Derby, Merchant, of Salem. Of especial interest among the architectural details are two mantels, showing fine proportions and ornament of an unusually high order. When the rooms are eventually set up in the museum they will provide with their furnishings a complete picture of the best decorative art of their period in New England. The purchase was made in accordance with the policy of the trustees of the museum to acquire architectural detail only when the buildings it adorns await remodelling or tearing down.

The Minneapolis Institute of
MINNEAPOLIS Art inaugurated its second
INSTITUTE series of concerts for mem-
OF ART bers and their guests early
in October. As in other

museums of the country, these concerts have been planned by the trustees with a view to bringing all the arts into closer relation by offering members of the Institute musical programmes of the same high order as the exhibitions shown in its galleries. In announcing these concerts the Bulletin of the Institute says that, despite the handicaps arising from a lack of proper auditorium space for such concerts, they were very well attended last season, and give promise of being even more popular this year.

The Institute held during the month of September an interesting exhibition of India Shawls in connection with its exhibition of Pottery, both of which proved so popular with the visiting public that they were continued through October. Seven of these shawls were lent by Mrs. Charles C. Bovey of Minneapolis, and two by Mr. John R. Van Derlip, the others being taken from the Institute's permanent collection of textiles.

The trustees of the Institute have recently purchased for its permanent collection a landscape by Alfred Sisley. This painting

was one of an exhibition of French Impressionist Paintings held at the Institute last spring with great success.

Mr. George Raab, for some years connected with the ART IN SPRINGFIELD, Layton Gallery, Milwaukee, ILLINOIS is now Educational Director of the Springfield Art Association, which has started and is carrying on with success an excellent School of Art. A portrait by Mr. Raab of his mother has lately been added to the permanent collection of the Milwaukee Art Institute.

Henry Salem Hubbell of New York has been in residence in Springfield for some little time now and has painted there twelve important portraits. He divides his time between Springfield and Decatur and maintains studios in both places. A prominent member of the Springfield Art Association writes: "We feel the presence of Mr. and Mrs. Hubbell in our city for a year has greatly aided our work. We have purchased one of his portraits of a charming boy for our permanent collection, and have also bought and presented to the city high school a painting by Chauncey F. Ryder. This latter purchase was made possible through the aid of the school children."

Mr. Homer Saint-Gaudens, Director of the Fine Arts Department of the Carnegie Institute, Pittsburgh, gave a lecture in Springfield before sailing for Europe; also through the instrumentality of the Springfield Art Association he spoke to audiences in Chicago, Rockford, Illinois, and Sioux City, Iowa.

ROYAL CORTISSOZ AND "THE FIELD OF ART" Announcement has been made by the publishers that beginning with the December number, Mr. Royal Cortissoz will conduct "The Field of Art" in *Scribner's Magazine*. Heretofore this department has been for some years in charge of Mr. J. B. Carrington, the able editor of *Architecture*, which, because of its rapid development, now demands his entire attention.

"The Field of Art" henceforth will not only be edited but contributed by Mr. Cortissoz and will take the form of lively criticism and personal comment on topics of the day. To the November *Scribner's*

Magazine Mr. Cortissoz contributed a delightful article on Thomas W. Dewing, with special reference to his representation or, as he termed it, canonization, in the Freer Gallery of Art in Washington.

We have no more delightful writer and lecturer or one more thought-provoking and dependable than Mr. Cortissoz today, and we heartily reecho the wish of Mrs. Schuyler Van Rensselaer to the effect that we should have more critics of the quality of Mr. Mather and Mr. Cortissoz if we are to make the progress in art that we desire.

ALBERT HERTER'S PAINTINGS

Fourteen portraits, representing the latest paintings by Albert Herter, of Easthampton, L. I., together with four other compositions by Mr. Herter, were shown for two weeks in November at the Reinhardt Galleries, New York. This was the first exhibition of Mr. Herter's work which has been held in New York in a number of years, in fact since before he turned his attention from mural paintings to portraits some six years ago.

The exhibition had as one feature the first—and only—showing in this country of a portrait which Mr. Herter has just completed of Herbert Hoover. The portrait is a life-size work and is to be sent after the exhibit to Brussels, Belgium, where it will be hung in the galleries of the Foundation Universitaire, as a tribute to Mr. Hoover's work for Belgium during the war. Another portrait, of Master Andrew Blake, of Santa Barbara, California, as a typical Boy Scout of America, has been recently received by Gen. Sir Robert Baden-Powell and has been hung in the galleries of the International Boy Scout Council. The French Government recently notified Mr. Herter of the acceptance by France of a memorial painting to be placed in the Gare de l'Est, in Paris. This will be in memory of Mr. Herter's son, Everit, himself an artist of promise, who was killed while in the camouflage service during the war, and it will have as its theme the farewell of soldiers from their families.

The portraits also included prominent society folk of New York, Washington, Boston, Los Angeles, and Santa Barbara, California, among them Dr. Henry S.

Pritchett of the Carnegie Foundation, Mrs. Oliver Harriman, Mrs. V. Everit Macy, Mrs. Bertram Goodhue, Mrs. George Pratt, Jr., Mrs. William S. Spaulding, Miss Geraldine Graham, Mrs. Shephard Krech, and others.

The studies shown included "The Two Boys," formerly a part of the collection of the Metropolitan Museum of Art; "Pilgun Yoon, as Aladdin," a study of the Orient; and "The Russian Nobleman," which with "The Spangled Fan" was a feature of an exhibition before the Newport Art Association recently.

EXHIBITIONS HERE AND THERE

The Brooklyn Society of Etchers announces its Eighth Annual Exhibition to be held during the present month at the Brooklyn

Museum. The collection will open with a private view and reception on December 11, to continue throughout the month. Ernest D. Roth is president of the Society; Henry B. Shope, vice-president; Frederick Reynolds, treasurer; Morris Greenberg, recording secretary; and Will Simmons, corresponding secretary.

The Fine Arts Academy of Buffalo, New York, opened on October 27 at the Albright Art Gallery a Group of Paintings selected from the Foreign Section of the Carnegie Institute's most recent International Exhibition.

From October 16 to November 11 the Rhode Island School of Design held its Annual Fall Exhibition of Contemporary American Paintings. Among the artists represented in this exhibition were Frank W. Benson, Daniel Garber, John Singer Sargent, Childe Hassam, Charles H. Woodbury, George Bellows and W. Elmer Schofield, to name but a few.

The Associated Artists of Pittsburgh held their Fourteenth Annual Exhibition of Paintings at the Carnegie Institute, beginning October 25.

The Philadelphia Art Alliance showed from October 29 to November 18 a collection of Drawings of the Pyrenees, by Thornton Oakley. At the private view on the opening day of the exhibition Mr. Oakley gave an illustrated address on The Pyrenees.

The Wadsworth Atheneum of Hartford, Connecticut, held in the Morgan Memorial Gallery, from October 16 to November 11, a Loan Exhibition of Water Colors, Pastels, and Drawings by artists of all nationalities from the time of Leonardo da Vinci to the present day.

The Akron Art Institute had on exhibition in the Public Library Building from October 19 to November 9 a loan exhibition of Paintings selected from the collection of Messrs. R. C. and N. M. Vose, of Boston. The exhibition comprised works by French, English, Dutch and early American artists; including a group from the famous Barbizon school.

An exhibition of Paintings by Joseph Birren, of Chicago, was held during November at the John Hanna Company Galleries in Detroit.

A collection of Small Paintings by Ann Chandlee, Mary Crummer, Margaret M. Law and Louise West was on view from October 22 to November 3 at the Purnell Galleries, Baltimore.

The Arnot Art Gallery of Elmira, New York, opened the present exhibition season with a collection of oil paintings by Henry S. Eddy, of New York City. The exhibition comprised twenty-five scenes from Belgium, Holland, France, Norway and Denmark.

ITEMS

From thirty-five hundred to four thousand persons visited the art exhibition which was held at the Studio Colony in Louisville in October. Both local and out-of-town artists were represented, and besides exhibits of painting and sculptures there were examples of craft work in brass and silver, in book-binding, photography, pottery, dyeing and batik. The exhibition of weaving and tooled leather made by young men and women in the City Hospital's rehabilitation ward, attracted a great deal of interest.

The first prize in sculpture was awarded to Ricardo Criscanti, Louisville. Sudduth Goff, Lexington, was given first award in painting for his "Portrait." Henri Newell, Chicago, took first honors in crafts with a "dragon batik." Among the paintings

awarded honorable mention were Miss Alice Cane's "Dancer Resting" and a landscape by Miss Thom.

An exhibition of leaded glass, mosaic, cartoons for leaded glass and sketches by Nicola d'Acenzo was held through the month of November at the School of Industrial Art, Philadelphia. The sketches included those made by the artist in Europe and a number of his studies of various kinds. The exhibition also showed the process of making leaded glass.

An exhibition of work by Philadelphia illustrators opened November 1 at the Pennsylvania Museum, Fairmount Park, Philadelphia, and continued until November 26. The exhibitors were Elizabeth Shippen Green, Herbert Pullinger, Alice Barber Stevens, N. C. Wyeth, Jessie Willcox Smith, Walter Everett, Ethel Franklin Betts Bain, Thornton Oakley, Henry Pitz and Guernsey Moore.

Six artists of the Taos, New Mexico, colony were commissioned late in October to paint eighteen panels depicting Indians and frontier life of early Missouri for the corridor of the new Missouri State Capitol. Exact subjects of the paintings will be decided upon by the Capitol Decoration Commission after suggestive sketches have been submitted by the artists.

The artists chosen are men concentrating on frontier subjects and, according to Dr. John Pickard, chairman of the decoration commission, the best qualified to handle this project of any group in the country. They are: O. E. Berninghaus, of St. Louis and Taos; E. Irving Couse, N. A., painter of Indian subjects, whose work is included in several permanent collections in museums of this country, especially in the west; W. D. Dunton, the "cowboy painter" and illustrator specializing in Old West subjects; Victor Higgins, N. A. D.; E. L. Blumen-schein, N. A., illustrator and portraitist; and Walter Ufer.

The Salmagundi Club of New York began its long career fifty-two years ago as a sketch club, where its members could meet and draw from the model, and for a long time it was known for its exhibitions of drawings chiefly in black and white. The first show of the present season was a return

to old traditions, and was called "The Annual Black and White Show." This included drawings in pencil, pen and ink, etchings, sanguines, lithographs and illustrations in black and white. It opened to the public on November the second and continued until the twenty-second.

The club has installed new lighting throughout its spacious galleries at 47 Fifth Avenue, which are among the most attractive in the city.

Under the auspices of the Art Division of the General Federation of Women's Clubs an exhibition of American Pottery has been assembled and sent to Paris, where it was shown during October and November. There were one hundred and eleven pieces in the exhibition, which included examples from the Rookwood, Pewabic, Newcomb, Fulper, Paul Revere and other well-known potteries. All of the exhibits have been loaned on consignment.

This exhibition was assembled by Mrs. Walter S. Little, chairman of the General Federation Division of Art, and Mrs. Nelson Case, chairman of Pottery, at the request of the American Women's Club in Paris.

A unique exhibition of British Primitives was held at Burlington House last month, the first exhibition of early English art ever gotten together, and one which proved a surprise, through its variety and excellence, to many well informed. The examples shown were from the eleventh to the fifteenth centuries. The exhibition, if we are correctly informed, was proposed by Lord Lee, of Fareham. The oldest work of art shown was a remarkable fresco—St. Paul at Melita, in Canterbury Cathedral. Among the other notable exhibits was the "Crucifixion," a wood-panel 16 feet long and over 6 feet high, which originally came from the remote church of Foulis Easter, 7 miles from Dundee, and dates from about 1470. It is suggested, as a result of this exhibition, that some of the primitive art in Flanders and in Norway heretofore ascribed to Flemish painters may really have been the work of Englishmen, or Norwegians working under English influence.

The Garden Club of America is holding its Second Annual Exhibition of Garden Paintings and Sculpture at the Ferargil Galleries,

New York The collection includes many pictures of the beautiful gardens of Westchester and Long Island, Bar Harbor and Newport, by the leading American artists. In the group of sculpture are works by Herbert Adams, Frederick MacMonnies, Renee Prahar, Janet Scudder, Harriet Frishmuth, Malvina Hoffman, and others. A competition was instituted for the photograph of the best garden using American sculpture, with Daniel Chester French's "Narcissus" as a prize. The jury of award consisted of Charles A. Platt, James B. Carrington, and Royal Cortissoz. This exhibition opened on November 14 and will continue to December 2.

According to statistics recently received from the Art School of the Chicago Art Institute, there were over 2,000 students registered in its classes at the end of the second week, 830 of whom are in the day school, 711 in the evening school, and 594 in the Saturday school, or a total of 2,135.

In this same connection it is interesting to know that the attendance at the Art Institute for the three summer months of July, August and September was 219,599, as against 175,146 for the corresponding three months last year. This is an increase in attendance of 44,453.

The Department of Mural Decoration of the Chicago Art Institute is making use this season of a gallery in the new McKinlock Court as a studio for the painting of full-sized mural decorations. An important commission is now being carried out by this department, and it is felt that the experience which the students will receive in this contact with practical work will be of the greatest value.

An interesting little announcement has recently been sent out by a tourist agency to the effect that an eminent American etcher would install a complete etching plant aboard a great ocean steamship on her circumnavigating cruise. Each day, so this announcement says, during the four-months cruise, the etcher will devote several hours to teaching qualified pupils how to etch, demonstrating methods by thus interpreting the finest examples of architecture viewed en route. For this service no extra fee is to be charged.

NOTES ABOUT A. F. A. EXHIBITIONS

THE Exhibition of American Handicrafts which was assembled last year by the American Federation of Arts and circulated among the museums of the country proved such a success that this year, at the request of the smaller museums and art organizations, the Federation is circulating a similar but smaller and less expensive exhibition. This collection is composed largely of craft work retained from last year's exhibition, supplemented by about fifty additional loans. Among the well-known craftsmen whose work is included in the collection are: Arthur J. Stone, Gardner, Massachusetts; John F. Grabau, Buffalo, New York; Professor Binns, Alfred, New York, and Lydia Bush-Brown, New York City. There is excellent work from the Rookwood, Paul Revere and Fulper Potteries, and beautiful textiles have been lent by the Tenaflly Weavers, the Noank Studios and the Folk Handicrafts of Boston. The Exhibition opened in November at the Institute of Arts and Sciences in Manchester, New Hampshire.

The Wood Block Prints by American Wood Block Printers make a colorful and interesting collection. By some critics the wood block print is considered the most typically American form of artistic expression; without doubt very effective and interesting work is being done in this medium. The artists represented in the exhibition have chosen their subjects from familiar surroundings, and there are prints of far western scenery and of the extreme south as well as of the east and north. Among these, most interesting are picturesque street scenes in New Mexico, colorful California landscapes, views of the southland, interpretations of the cherry blossoms at Washington, the Hudson Palisades and snow-capped Mount Rainier—to name only a few.

During a recent engagement at Concord, Massachusetts, eighteen etchings were sold from an exhibition sent over to this country by the Print Society of England and circulated by the American Federation of Arts. The majority of these etchings are English subjects, but a considerable number are of places in France, Holland and Italy. This collection will be on exhibition in Erie, Pa., during December.

BOOK REVIEWS

SOUND CONSTRUCTION, A Comparative Analysis of Natural Forms and Their Relation to the Human Figure, by Solon H. Borglum. Six Hundred Plates Drawn by the Author and Mildred Archer Nash. Privately printed for the Committee of the Solon Borglum Memorial Fund. Price \$18.00.

The foreword to this volume, which is of a purely technical character, tells us that when Solon Borglum founded his School of American Sculpture he made this book the basis of the curriculum; that at the beginning of the course all of his pupils were set to study persistently and conscientiously from the book. There can be no better way, we are told, to explain "Sound Construction" than to use Borglum's own words to one of his pupils, as to the way of mastering the subject matter: "I do not know just how to tell you how anxious I am to have you do more drawing of construction. The main thing you should do, and do most of the time, is to draw until you can see form in its right place. Keep on sketching from the drawings and from memory until you can make the form in a big way, in its place. You must study construction until you work in fine, large lines which will represent deep knowledge, and until you have complete confidence in yourself. This is the big thing in sculpture."

Up to the present time no work of this kind has been available for the student, yet without the study that it emphasizes he could not expect to produce a really strong work. The consensus of professional opinion is that the book is of the utmost merit and will prove invaluable to teachers and to students. In connection with it and as supplementary, a pamphlet reproducing finished works by Solon Borglum and setting forth the purposes of the Solon Borglum Memorial Fund has been issued. The reproductions go far to show that he followed the principles of "Sound Construction" and that he had, what is more, sensitive and keen appreciation of beauty and a sense of the plastic in form.

BEHIND MY LIBRARY DOOR, by Dr. G. C. Williamson. E. P. Dutton and Company, Publishers. Price, \$3.00.

This is a delightful and most unusual book of essays by one who is a writer of distinction

and has a scholarly knowledge of art. Dr. Williamson was the author of some of the sumptuous catalogues of the J. Pierpont Morgan collections. He is a Fellow of the Royal Society of Literature and a Fellow of the Royal Numismatic Society of Great Britain.

One of the essays in this book treats of the Pierpont Morgan catalogues, and in it the author pays Mr. Morgan the highest tribute as a collector. "The whole series of catalogues," he declares, "gathered up together forms an imposing monument to the greatest collector who has ever lived, and one which will endure as long as there are any students of art who desire at first hand to obtain authoritative information upon the subjects of especial interest to them." Another chapter of special interest to collectors is on "Old Quaker Watch Makers," and a third has to do with "Queen Christina's Miniature Painter." Most interesting of all, perhaps, is the chapter describing the first one-man picture show held in London, and telling how it came about. Dr. Williamson's style is very individual and charming, and all who have literary taste and love of art will be glad to peep behind his "Library Door."

A GALLERY OF BEAUTIFUL WOMEN, with a Preface by Charles Moreau-Vauthier. Price, \$1.00.

A little book containing fifty or more reproductions of famous paintings of beautiful women, somewhat similar to the handbooks issued abroad of works in the famous galleries. Of special value for study clubs and classes in the history of art.

WINSLOW HOMER: ABBOTT H. THAYER. Distinguished American Artists Series. Edited by Nathaniel Pousette-Dart. Frederick H. Stokes Co., Publishers. Price, \$1.00 each.

Some little time ago the first two volumes in this admirable series on distinguished American Artists were issued. They were on Robert Henri and Childe Hassam. Now come the next two which are devoted to Abbott H. Thayer and Winslow Homer. The frontispiece in each instance is a portrait. There is, then, a brief introductory essay, followed by sixty full-page reproductions of the artist's best works and a bibliography. Royal Cortissoz contributes the

essay on Abbott Thayer; that on Winslow Homer is by the editor. They are both well done and a distinct contribution to the literature on American Art. We commend these books most heartily and without reservation.

CARPETS AND RUGS, by Otis Allen Kenyon. The Hoover Company, Publishers, North Canton, Ohio.

This little book, got out by a commercial firm, tells how carpets and rugs are made and suggests the best way to select them and what care should be taken of them. To those studying rugs and to those purchasing floor coverings of this sort it should prove of real value. This is one of the grounds on which art and industry meet.

ART TRAINING FOR LIFE AND FOR INDUSTRY, by Charles A. Bennett. The Manual Arts Press, Peoria, Ill.

Mrs. Schuyler Van Rensselaer, in an article on "American Art and the Public," recently published in *Scribner's Magazine*, pointed out that one of the greatest needs of our country at present is more art in our manufactures—closer relation between decorative art and the arts called fine. This little book by Charles A. Bennett should contribute to this end. It is divided into two parts: first, Art Training for Life, and second, Art Training for Industry. In the first it analyzes art appreciation and suggests how it can best be cultivated. In the latter America's opportunity is dealt with and the establishment of a National School of Industrial Art on a practical basis is advocated.

FURNITURE USED BY THE MUSEUM. The Metropolitan Museum of Art, New York.

The Metropolitan Museum of Art has just published a pamphlet on furniture used in its galleries and classrooms, which consists entirely of line drawings and was published in response to the many questions which reached the Museum from other museums, libraries, etc. Classified, the designs give a good idea of the kinds of cases, tables, chairs, etc., now in use. Some have been originated by the Metropolitan Museum, others adapted from designs made elsewhere.

Those who are establishing museums at this time or adapting club rooms for exhibition purposes will find this pamphlet of the greatest value.

THE MUSEUM AND THE PUBLIC, by Morris Gray. Reprint, Museum of Fine Arts, Boston.

This little pamphlet contains selections from recent writings by the president of the Museum of Fine Arts, Boston, Mr. Morris Gray, and was reprinted at the request of the trustees of the Museum. Some have appeared, with the gracious permission of the author, in the *AMERICAN MAGAZINE OF ART*; others are extracts from annual reports. All are inspirational in character and present the real spirit of art in a way which should be convincing, both of its power to glorify and to ennoble.

BRITISH MARINE PAINTING—Special number of *The Studio*. Edited by Geoffrey Holme. Published by "The Studio," Ltd., 44 Leicester Square, London.

It is customary for us in this country to think that the great marine painters of the day or of all time are and have been American, because of the preeminence of such painters as Winslow Homer, Charles H. Woodbury, Frederick J. Waugh, and Emil Carlsen, to say nothing of Richards and Moran, but the fact is that the Island Kingdom has always had a close alliance with the sea and that her painters have recognized this kinship in their works. Until comparatively recent years, however, British marine paintings have always set forth a human interest through the introduction of ships, or, when painted from the shore, of figures. It is only lately that the public has become interested in pure landscape or pure water-scapes.

Very beautiful examples are given in this volume of early works by such men as Constable and Cox; and of very recent works by less famous contemporary artists, such as Brangwyn, Lavery, Nevinson and Pears. For the amusement of American readers note may be made of the fact that in this galaxy of British artists a painting by our own J. MacNeill Whistler is proudly included. The introduction to the volume is by A. L. Baldry. Among the illustrations are a number of excellent plates in color.

James B. J.
T. F. C.